

# SQUARE DANCING

DECEMBER, 1970

50¢ PER COPY



THE  
OFFICIAL  
MAGAZINE  
OF

FRANK LANE  
(see page 25)

The  
*Sets in Order*  
AMERICAN  
SQUARE  
DANCE  
SOCIETY

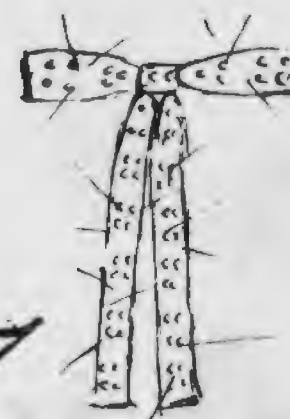
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## FROM THE FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

Foot 'N' Fiddle square dance club of Southall won third prize in the town's carnival with a stern-wheeled paddle boat replica. After two hours of dancing on a slowly moving lorry the dancers were slightly dizzy and very hot!

Earlier in the year the 6-T-8 Hanwell square dance club won third prize in Hanwell's carnival with the theme of "Miserable Monday—Terrific Tuesday." Monday was depicted by people doing washing and ironing; Tuesday by a set of square dancers having fun.

John Smith

Southall, Mdx., England

Dear Editor:

In the March issue of Square Dancing you ran a letter signed by Marie Martin in Verdun, France. At that time we started making plans to visit Verdun. By some twist of fate we received our June copy early enough to get Marie's address and send her a letter. We told

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her we would be in Verdun in July.

We were well-received there, similar to any square dancers' welcome. Much of our time was spent explaining and walking thru the printed material. The copy of "Illustrated" (Please turn to page 49)

## SQUARE DANCING

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SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

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PLEASE NOTE: Allow at least six weeks' notice on changes of address and be sure to give the old address as well as the new one.

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## RED HOT



**TAX INFORMATION FOR CALLERS AND TEACHERS:** The Internal Revenue Service has increased the standard mileage allowance for computing the cost of operating automobiles used for business purposes to 12¢ (up from 10¢ per mile). For yearly business mileage in excess of 15,000 miles the rate has been increased from 7¢ to 9¢. The increase applies to taxable years beginning after December 31, 1969 according to Revenue Procedure 70-15.

**ADVERTISING PAYS OFF:** Marvin Labahn, square dance caller from the Chicago area, passes out a little booklet to his dancers and those attending Shopping Center dances. The booklet lists the callers, clubs, and new dancer classes. According to Marvin the response was an increase of from four to eight squares in his new dancer classes this past year. The booklet also lists the dance level.

**DATE SET FOR LONDON BRIDGE DANCE:** Blue Water Swingers of Lake Havasu, Arizona have announced that their London Bridge Dance will be held October 22, 23, 24, 1971. Ron Vizard of England will be one of the feature callers, the club is still searching for an American caller to complete the bill. They are also planning on a small souvenir badge to commemorate the dance, using pieces of the granite from the bridge as a part of the badge.

**AID TO TOURING SQUARE DANCERS:** With the help of the Convention Bureau and a Gulf Oil dealer, George and Dorothy Cable of East St. Louis, Illinois have put together a handy package for dancers who visit the St. Louis Area. The package contains maps of the area and information on the points of interest as well as a copy of Squares and Circles, the area publication of the Greater St. Louis Folk and Square Dance Federation.

**A TELEPHONE INFORMATION SERVICE:** A report has been issued by the Denver Area Callers Association and Square Dance Council on the results of their Square Dance Information listing in the yellow pages of the telephone directory. During the first seven month period a total of 191 calls were received. The majority of the calls came from out-of-town visitors and new residents to the area requesting information on where to dance. 58 calls requested information on learning to square dance. Bumper stickers were also used to promote the telephone number.



# Are You a 1270?

If you are — there's no time to lose. You see, if you have the numbers 1270 after your name on the address plate of this magazine it means that this December 1970 issue is the final one in your current membership year in The Sets in Order American Square Dance Society. To be sure that you won't miss any of the fun, see that your renewal is mailed right away. Here are some of the reasons why:

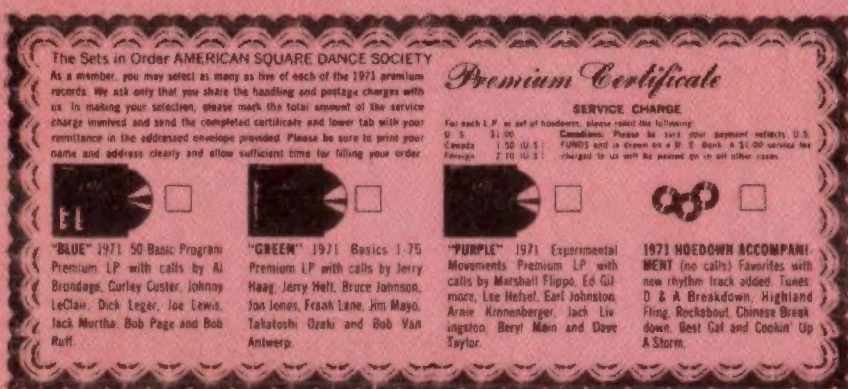


Your personalized MEMBERSHIP card good for you and your entire square dancing family.

Twelve interest-packed issues of Square Dancing, official magazine of SIOASDS.



Your recognition decal for automobile windshield or home.

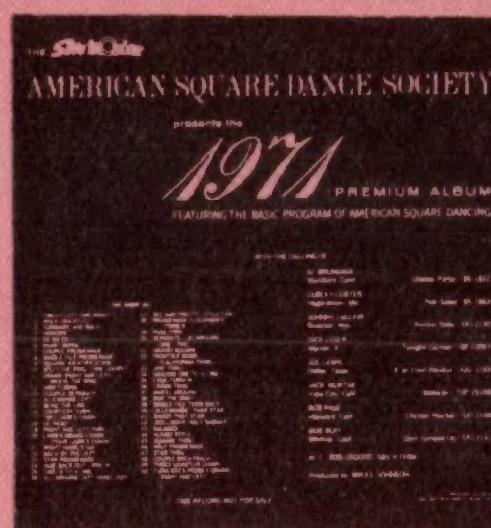


When you become a MEMBER you will receive this valuable PREMIUM CERTIFICATE which invites you to order any or all of the members only specially recorded premium gifts. A postage and handling fee of \$1.00 is made on the "Blue", "Green", and "Purple" LP albums and on the packet of three hoedown records.

(Slightly higher handling charges for Canada and Foreign explained on your certificate.)



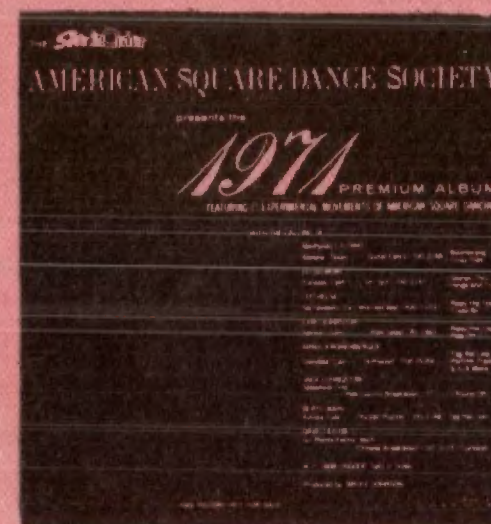
**1971 HOEDOWN ACCOMPANIMENT** (no calls) Favorites with new rhythm track added. Tunes: D & A Breakdown, Highland Fling, Rockabout, Chinese Breakdown, Best Gal and Cookin' Up A Storm.



**"BLUE"** 1971 50-Basic Program Premium LP with calls by Al Brundage, Curley Custer, Johnny LeClair, Dick Leger, Joe Lewis, Jack Murtha, Bob Page and Bob Ruff.



**"GREEN"** 1971 Basics 1-75 Premium LP with calls by Jerry Haag, Jerry Helt, Bruce Johnson, Jon Jones, Frank Lane, Jim Mayo, Takatoshi Ozaki and Bob Van Antwerp.



**"PURPLE"** 1971 Experimental Movements Premium LP with calls by Marshall Flippo, Ed Gilmore, Lee Helsel, Earl Johnston, Arnie Kronenberger, Jack Livingston, Beryl Main and Dave Taylor.



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# **This is SQUARE DANCE LAND?**

You'll be amazed about this world of yours and the fun you can have while traveling with other square dancers. 1971 marks the tenth year of tours to Europe under the direction of The American Square Dance Workshop, and the '71 tour is going to be a Lulu! You'll stay in great hotels, savor the finest meals served anywhere and be treated like royalty every step of the way. Just check the names of your tour escorts (below) and the list of wonderful places you'll be visiting (right) then plan to join in on the fun.

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**Tom and Marilee Dunagan**  
**Raymond and Mildred Smith**

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Lucerne,  
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Naples,  
Paris,  
London and  
Amsterdam**

**September 2-23, 1971**

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all of the details please write to*

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**Holiday in Europe - 1971**

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# Thoughts for the End of a Year

We can remember back some 25 years when we had our first occasions to travel away from home and guest call in other areas. How exciting it was to see the various styles of dancing, to ask questions, to answer others, to trade a call with a caller we'd never met before, and to work with different orchestras (there weren't many records available in those days) for the first time. Traveling with square dancing always has been exciting for us. Whether it's been a tour to the west, midwest or east, to Canada, Alaska or Hawaii, we've become more and more convinced over the years that the best way to really know people is to visit and dance with them or to call for them in their home clubs. How wonderful, we've thought, if all the political leaders in the world could discover square dancing for themselves. Perhaps this is an all-too-simplified form of solving the world's problems, but you just can't get angry with folks when you hold hands with them and square dance through an evening.

Traveling has become more and more a part of our lives during the last decade. We've traveled with square dancers to more than 34 countries and danced in perhaps a third of them. This past year was a good example. One group of 72 of us (the Osgoods with the Van Antwerps) visited the British Isles and Scandinavia, while another group (with the Johnny LeClairs and the Dave Taylors) toured Germany, Greece, Italy and Holland. Among the highlights of the trips were visits with square dancers and participation in some wonderful square dances. We can't think of a better time than the Yule season to say, "Thank you" to the folks with whom we most recently danced. So let's do it right here:

To SID ARNOLD and his dancers from Londonderry, Ireland. Thank you for traveling six hours to Dublin to dance with us at the Intercontinental Hotel. Having a chance to hear your three callers and to dance with your young people was a wonderful and long-to-be-remembered event.

To THE BUUS' AND THE JOHANSENS. We want to thank you and all 35 of the Danish square dancers who spent a most enjoyable evening dancing up a storm in Copenhagen. It amazed us that you spoke our language so well and though many of you have only recently become square dancers, you indeed have the true spirit of square dancing warmth and friendship.

To THE ATHENS TWIRLERS SQUARE DANCE CLUB in Greece. That evening spent with you in early September will live on for many years as a happy memory for those of us who were invited to be your guests. Thank you for an evening of fun.

And to CHUCK BARTON and DALE MCCLARY, this year's chairmen of the Annual All-Europe Square Dance Round-up held in Morfelden, we thank you not only for this year's fun, but for all the yearly Round-ups we've shared with you there in Germany. Dancing in Heidelberg Castle with many of you was an added pleasure and we do thank you all.

## CHRISTMAS 1970

*At each Holiday Season for the past 20 years we've used the folios at the bottom of many pages in the magazine as Season's Greetings from the various members of the staff. This year is no exception, and all of us who work on one phase of this activity or another, and all the members of your Society's staff extend to you, your family and your square dancing friends, a warm and wonderful Christmas.*



# On the road with the TRAVELING CALLER

## *The Perils and Problems of the Traveling Caller*

*Make this phase of the Activity both Glamorous and Hazardous*

**F**EW elements in the contemporary history of square dancing have had a greater and more lasting effect than the visit of a "guest caller" to any given area. Perhaps the entire face of square dancing changed with (1) the advent of the portable public address system, and (2) today's highways and modern means of transportation that make it possible for the activity to "spread out" and for each area to share what it has in customs and styles of dancing. The Traveling Caller is a product of this change.

The first itinerant caller undoubtedly caused quite a sensation, for in the days prior to World War II each area that enjoyed the activity had its own caller with his own style and his own repertoire of calls. On a rare occasion, when a visiting caller dropped in it was often a "special treat" for the dancers. Perhaps the "guest" knew only half a dozen calls or so but the ones he knew were new and different to the group he was visiting. Because of this novelty the visitor discovered that he could exert less energy and be more successful perhaps than he was in his "home" area by simply calling the material he already knew, but before a new audience.

### **Traveling Teachers**

Early traveling callers could perhaps best be classified as traveling teachers, for they seldom found a group of dancers in another area that could follow their different style of calling and dance to the slightly different wording of calls and variety of patterns. With the advent of publications, festivals and conventions that brought dancers as well as callers together, and recordings that introduced new names and new voices to the world of square dancing, the traveling caller came into his own.

For the most part, today's traveling caller earned his spurs teaching classes and conducting successful club programs within his own

area. Perhaps a guest appearance at a festival led to his initial tour away from home. He was quick to discover that in some respects travel calling was "a cinch." One, or perhaps two, "master programs" would see him through a month of calling on the road, on a one-night basis, while in a regular once-a-week calling responsibility for his home club, there was a constant need for programming variety in order to keep the interest and enthusiasm of the dancers high.

*IT'S A COURTESY: Those who have had the responsibility of contacting traveling callers in past years have been concerned in some instances with slow or no response. It should be pointed out that occasionally callers will be away from home for long stretches of time and their correspondence does suffer. However, experience has proven that those callers who are prompt in acknowledging inquiries relative to their services have been asked back again and again. Even a post card acknowledgment is better than nothing. And, on the other side of the coin, once a representative has received a reply from a caller his prompt confirmation will be a great help to the caller when making his schedule.*

Many times callers were attracted by high fees to venture out on the travel calling path. \$100 to \$150 a night looked big when compared to the \$25 or \$35 he earned at home. He soon discovered, however, that cars don't run without gas and oil, that hotels and motels are not cheap, and that eating restaurant food on the run every day is somewhat less than glamorous.

The successful traveling caller today either has a secretary or he's been able to talk his



wife into managing the tour date assignments for him. A *newcomer* to the traveling ranks can often be spotted by his itinerary: Monday in Albuquerque, Wednesday in Boston, Friday—Miami, Saturday—Washington, D.C., Wednesday—Los Angeles, Thursday—Kansas City, etc. (We've actually seen schedules that make this one look fairly simple.)

Has the traveling caller over recent years added or detracted from the progress of this activity? If he has provided dancers with stimulating challenge without introducing every new vocabulary concoction, then perhaps his

brief visit will have been an advantage. On the other hand, if the caller invited into an area attempts to "clobber" the floor or in one way or another he tends to undo all of the good that may have been accomplished over a number of years, then it would seem that his visit could be disastrous.

Traveling callers have and continue to wield considerable influence for good on the activity. Their visits, however, should never replace the calling or encouragement of area callers who are indeed an important backbone of the activity as a whole.

## Traveling Callers — 1971

**F**OR MANY YEARS Sets in Order has maintained a free service of supplying a mimeographed list of callers who travel. This list has never been intended as an endorsement, only as a help in supplying names and addresses of callers who are, on occasion, available to call dances away from their home area. This month inaugurates a new directory service as this phase is incorporated as an annual directory. Not all traveling callers are listed here. To the best of our knowledge those who are shown meet the following requirements: Each has called square dancing on a regular basis for more than ten years; each, as far as we know, has called on tour regularly away from home (further than 500 miles) for more than five years. In the future an attempt will be made to have a more complete rundown of the year's plans for each of the callers listed. This year, however, those marked (\*) should be contacted directly at the address shown for their travel plans.

**Armstrong, Don\*** *P.O. Box 300, Grand Cayman, British West Indies or 781 Sunset Blvd., Port Richey, Florida 33568.*

**Brower, Jim\*** *No. 5, Space Dr., Texarkana, Texas 75501.*

**Brownlee, "Tex", Al\*** *Fontana Village Resort, Fontana, N.C. 28733*

**Brundage, Al\*** *83 Michael Rd., Stamford, Conn. 06903. Through June, 1971 completely booked.*

**Brundage, Bob\*** *34 Franklin St. Ext., Danbury, Conn. 06810. Some weekends available for trips by air.*

**Burdick, Stan** *P.O. Box 788, Sandusky, Ohio 44870. Calling tours planned regularly in Midwest, East and South. Weekday and weekend flying club dates are a specialty.*

**Cavanagh, Tommy\*** *17 Wrexham Rd., Harold Hill, Romford, Essex, England.*

**Custer, Curley\*** *37 Redwood Dr., Brightwood Acres, Hagerstown, Md. 21740.*

**Dubree, Bob\*** *3425 Magnolia, Knoxville, Tenn. 37914.*

**Flippo, Marshall** *1918 Marshall St., Abilene, Texas 79605. To December 20, Ill., Iowa, Wis., Minn., Mich., Ohio, Pa., N.Y., Mass., Conn., N.J., Dela., Va., W. Va., Ky., Tenn., Ala., La. No open dates. January 1, 1971 to March 31, Okla., Kans., N.M., Calif., Ariz., Texas, No open dates.*

**Franklin, Don\*** *P.O. Box 364, Arvada, Colo. 80002.*

**Gilmore, Ed\*** *11473 Pendleton, Ave., Yucaipa, Calif. 92399.*



**Golden, Cal.\*** 300 Elmhurst, Hot Springs, Ark. 71901. December, Ark., Texas, La.; Jan. 1971, Ala., Ga., Florida; February, Miss., Tenn., N.C., S.C.; March, Kans., Mo., Nebr.

**Haag, Jerry\*** 920 Pike St., Cheyenne, Wyo. 82001.

**Helsel, Lee\*** 4392 Dorking Ct., Sacramento, Calif. 95825.

**Helt, Jerry\*** 510 Stanley Ave., Cincinnati, Ohio 45226.

**Hendrickson, Chip\*** 26 Rock Ridge Rd., Newton, Conn. 06470.

**Johnson, Bruce\*** P.O. Box 418, Santa Barbara, Calif. 93102. Spring, N.M., Texas and South.

**Johnston, Earl\*** P.O. Box 223, Vernon, Conn. 06086. Available for Festivals and Callers Institutes tour through Calif. and Western States.

**Jones, Dick\*** 46 Hunter Lane, Hicksville, L.I., N.Y. 11801.

**Kinney, Ernie\*** P.O. Box 177, Cantua Creek, Calif. 93608.

**Kronenberger, Arnie\*** 1642 Sheridan Rd., Glendale, Calif. 91206. Available for weekends only.

**Lane, Frank\*** P.O. Box 1382, Estes Park, Colo. 80517. Dec., Midwest, Mountain States and Canada; Jan. 1 - Jan. 30, Southern States and Midwest; Feb. 1 - 29, Mountain States and Calif. and Southwest; March 1 - 31, Midwest, Mountain States and some Southern States.

**Le Clair, Johnny\*** 939 N. Broadway, Riverton, Wyo. 82501.

**Lewis, Joe\*** 2940 Northhaven Rd., Dallas, Tex. 75229.

**Livingston, Jack\*** 5112 W. 12th St., Speedway, Ind. 46224. Dec. through Jan. 1971, Central States; Feb., Florida and all Southeast States; March, Central States. Scattered open dates in all months.

**Luttrell, Melton\*** 8512 La Jolla Ct., Ft. Worth, Texas 76116.

**Main, Beryl\*** 12933 E. Alaska Ave., Aurora, Colo. 80010.

**Mayo, Jim\*** Hesperus Ave., Magnolia, Mass. 01930.

**Mitchell, "Singing" Sam\*** Stonegate #114, 2700 Eaton Rapids Rd., Lansing, Mich. 48910.

**Page, Bob\*** 31855 Veril Way, Hayward, Calif. 94544. March 1971, Toronto, Canada and New England States.

**Parrish, Vaughn\*** 825 Cherryvale Rd., Boulder, Colo. 80303.

**Ruff, Bob\*** 8459 Edmaru Ave., Whittier, Calif. 90605. Available for weekend engagements.

**Schneider, Ron\*** 24584 Sprague Rd., Olmstead Falls, Ohio 44138.

**Smith, Manning\*** 115 Walton Dr., College Station, Texas 77840.

**Smith, Ray\*** AC 214 - Star Harbor, Malakoff, Texas 75148.

**Taylor, Dave\*** 458 Shelbourne, Grosse Pointe Farms, Mich. 48236.

**Tipton, Allen\*** 5414 Lynndell Rd., Knoxville, Tenn. 37918.

**Van Antwerp, Bob\*** 201 E. Adams, Long Beach, Calif. 90805.

**Williams, Deuce\*** 3955 West Point Ave., Dearborn Heights, Mich. 48125.

**Wright, Bob\*** 15320 35th Ave., W., Alderwood Manor, Wash. 98036. Dec. 20, Seattle to So. Calif. and return; Jan. 20, 1971, Seattle to Columbus, Ohio, Mich. and return to Seattle. Some open dates available.

**Yerington, Bob\*** 515 E. 9th St., Muscatine, Iowa 52761.





## The Sets in Order AMERICAN SQUARE DANCE SOCIETY

### AN UP-TO-DATE CALLER/TEACHER DIRECTORY

A professional directory of square dance callers and teachers and round dance teachers listed by area, state and country is being planned by SIOASDS. A minimum of 5,000 listings is anticipated and it is felt that such a guide could fill a rather obvious void and prove useful to many serving in different phases of the activity. Further information on the directory may be expected early next year. All caller/teacher members of SIOASDS will be listed in the initial edition.

### HELP — YOUR EXPERIENCE NEEDED

Major projects slated for the Society during the coming year include compilation of handbooks and other material that will benefit from first-hand knowledge gained by experience. (1) In the works is the handbook "Square Dancing for the Handicapped." Observations, suggestions and remarks on working with paraplegics, the blind, mental cases, etc. will prove helpful. Teaching techniques, actual dance material, suggestions for records, reports on the success of working with "experienced" dancers as helpers, etc. will prove beneficial when passing this information on to others. (2) Either a handbook or a series of articles on "Square Dance Exhibitions and Demonstrations" is in the planning stages. Observations, suggestions and comments relative to the type of material used, the benefits as well as the pitfalls of exhibition dancing are all needed; particularly sought are comments by those working with exhibition groups prior to 1955.

### S 'CALLERSHIPS FOR 1971

Application forms are now available for several callers' schools in mid-1971. The SIOASDS S 'Callership program is designed to assist in the training of deserving callers who might not otherwise be able to take advantage of such training. The majority of the S 'Callerships will include tuition and expenses, leaving transportation up to the recipient. Some partial *tuition only* S 'Callerships will also be made available. Those interested will receive application forms by writing S 'Callership Committee, c/o Mrs. Elizabeth Jensen, Chairman, 462 N. Robertson Boulevard, Los Angeles, California 90048.

### ASSOCIATION PRESIDENTS, EDITORS OF AREA ASSOCIATIONS

The latest edition of *GAVEL and KEY*, an SIOASDS publication beamed toward association heads and editors of area publications (with circulations in excess of 600 copies) was mailed to those currently in office last month. Included in the bulletin were details on the 1971 Square Dance Poster Competition and other timely information. If your association head or publication editor has not yet received his copy, please let us know. And, while we're about it, please help us to keep our current directories up-to-date. In particular we need to have name and address changes of association officers and area publication editors. Because elections and appointments are occurring continuously we would appreciate receiving your changes as they take place. Thank you.



# The View from Here

Jim Schnabel, Alexandria, Virginia



WHERE  
ARE THE  
DANCERS  
?

**F**IVE HUNDRED YEARS AGO the French poet and rogue, Francois Villon, asked the question, "Where are the snows of yesteryear?" To paraphrase M. Villon's haunting question, "Where are the dancers of yesterday?" Gone. That's where they are. Gone.

Far too many of our dancing friends from years past have stopped dancing entirely, some after only a short time with us. We are well along into the dancing season and I'll wager that every dancer reading this can name several couples who danced with him last year but who are not dancing at all this season. In other words, our square dance bucket has a hole in it. Dancers are pouring out at the bottom just about as fast as they are coming in at the top. We make a big point of the need for bringing "new blood" into the square dance movement. But is it not just as important to keep our "old blood"?

Admittedly there is no panacea for dancer drop-out. It is a condition that has always afflicted square dancing. It would be folly to suppose that anything we can do would stop the exodus completely. But we can at least try to slow it down. I do not offer sure-fire remedies, therefore, but only bring together some obvious observations in the hope that they may inspire some perceptive leaders to come up with a better mouse trap.

Why do our dancing friends leave the fold? There are, first and certainly foremost, the "personal" reasons — physical problems, changes in work schedules, changing family situations — reasons with which we cannot argue and about which nothing can be done except to hope that the changes will reverse themselves eventually and the fine folks will come back to join us.

The dancers whose departure we may be able to deter are those who leave for causes that can be corrected or, at least, ameliorated. Dancers leave because they are bored. They leave because they are frustrated. They leave because they feel they have been ignored. They leave because of real or imagined slights or insults. You can finish the list yourselves. We all know the little problems. But it is in these areas that perhaps more thoughtful effort might be applied.

Aside from the "personal" causes, the number one reason why dancers stop dancing is because they are not having a good time—they are bored, irritated, or perpetually apprehensive. Cut it any way you wish, if a dancer finds the program too challenging or complicated, or conversely, too simple and repetitive, his interest, to put it mildly, will wane. When he reaches that point he is practically on his way out the door unless something changes. And it isn't going to be him.

## Formula for Failure

A great deal of the responsibility lies with callers. "I cannot give you the formula for success," Ben Franklin said, "But I can give you the formula for failure. Try to please everyone." Yet that is what our caller today has to do. And therein lies dilemma. If he tries to please the hard-chargers, he's going to drive away those who dislike challenge and complicated figures. If he tries to appeal to the latter group he's going to alienate others. One club cannot be all things to all people. The secret is to be as much to as many as possible. Some callers are more successful than others at finding the middle ground, but none can claim one-hundred per cent success.

I'm afraid we're inclined to pussy-foot



around when it comes to talking about "levels" and types of dancing. I don't see why. Differences do exist, in people and in clubs. There should be no stigma attached to preferring relaxed and easy-going dancing and there should be no stigma attached to wanting to dance hot-hash, challenge, advanced basics or what have you. By trying to cover up differences in callers and clubs we may be actually doing more harm than good. There is a well-organized and dynamic movement underway nationally to program established basics within defined limits, geared to those who want to dance what they know and are not particularly interested in the latest movements. There are also in nearly every area specialized clubs for those who want challenge dancing. Between these extremes are other dancing opportunities. These facts should be publicized. There is a place for all and by helping everyone find his place we may slow down the exodus.

In this, as in all things, common sense is the key. I don't recommend that simply because you find a couple floundering around looking slightly bewildered during a fast tip you hasten up to them and recommend they find a club with a less advanced program. You may end up with a fat lip. But when it becomes obvious over a period of time that a couple is dissatisfied with the programming in a particular club, they can be given, without apology, information on clubs which might be better suited to their tastes.

### **Leader, Org's Responsibility**

Disseminating such information should really be the prerogative, even the responsibility, of area club and leader organizations since they can do this with much greater impersonality and have, or certainly should have, a much greater amount of information on what is available in the area.

The important thing is not that dancers belong to a particular club or that they dance in a certain place, but that they remain active square dancers.

Another major reason for dancer departure has to do with their relationships with other dancers. Some people wear their feelings close to the surface and are easily bruised by real or imagined slights. As a rule this type of person does not survive Beginner's class. A smart re-

mark by a fellow student, a little over-helpful shove by a class helper, even a badly timed correction by the instructor and the thin-skinned student is on his way back to the TV room. By the time a dancer has graduated we can normally expect that he is relatively impervious to minor barbs and criticisms and that he does not need any particular attention to keep him happy. Well, we may expect this, but it doesn't always hold true.

### **No One Likes To Be Ignored**

We still have dancing couples who require a little extra care and attention. If they, as members of the club, are made to feel that they do not really belong to the group, prepare to tell them goodbye. If some high spirited extrovert cuts them out of a square or if, as is more frequent, they are kept from joining a square, they take it hard. If they are, because of a natural reserve, left sitting by themselves during a break they imagine themselves outcasts. Well face it, how would you feel? And everyone knows you're not sensitive. We don't mean to ignore people—but we do. We don't mean to offend other dancers—but we do. And by doing so we lose dancers.

The happiest solution I have so far seen to the problem of the ignored dancer is that of expanding the Hospitality committee from one or two couples to a full crew of eight or ten couples. Each of these couples, chosen for their outgoing personalities, wears an outsized Hospitality Badge. And they make no bones about their mission in life. Their job is watching for trouble spots and, when they see one, taking care of it. At club dances they stand near the door and greet everyone, not just the guests. They mingle and get around during the evening. They don't obtrusively smother anyone with attention, but they help the caller keep the crowd stirred up. They take their responsibilities, but not themselves, seriously. And over the past three years the effect of this system on the club membership has been remarkable—on the plus side. No one can walk out of a dance at that particular club claiming he was ignored or kept out of the fun.

We come now to the dancer who, in his unbounded enthusiasm and zeal for square dancing, comes charging out of Beginners class determined to dance more often and faster than  
(Please turn to page 69)



# Guide to Better Dancing



THE DISCUSSION ON WHEEL AROUND (and Backtrack) in the October issue brought about considerable reaction, not the least of which was an error in our diagram for con-

siderate squares, where reader Charles E. Vignere pointed out that two of the arrows were aimed in the wrong direction.

So to carry things a little further (and also to redo the misleading artwork) we'd like to talk a bit more on the subject of the Wheel Around.

In many of the basics that have been with us a number of years it's quite possible to have a choice in the manner in which the basic might be executed under different situations. The important thing is that, to avoid confusion, there be some standard traffic pattern that will hold up well under most circumstances. Sometimes the results are strange, even at times appearing a bit unnatural, but nevertheless if one definition will hold up for the most common use of the basic then it should hold up under odd-ball situations as well.

Taking the normal promenade position and direction and with hands held in the accepted manner, the man simply backs up as his partner moves forward. This is the Wheel Around.

Here is a good time to point out the difference between this and the cast off movement. Other than the hand holds, the difference lies in the fact that in a Wheel Around the center of the turn is at that point where the shoulders of the two dancers touch. In a cast off, one of the two dancers would hold the pivot spot while the other person moves the greater distance.

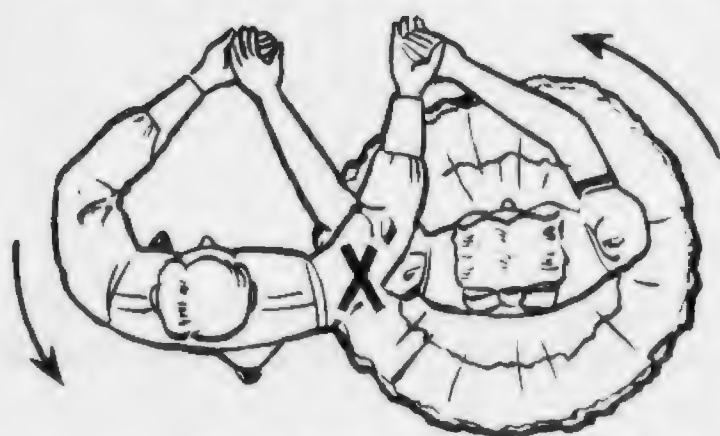
Now, getting to the Wheel Around, how will it hold up if, through the course of a call, two ladies are promenading together. Simple. The one on the left in the position (usually held by the man) will be doing the backing up, while the one on the right moves forward. What about a situation with two men together? The same thing holds true. The one on the left backs up, the one on the right moves forward.

The most difficult situation to which a dancer might find it difficult to reconcile himself is in a man and lady situation in a

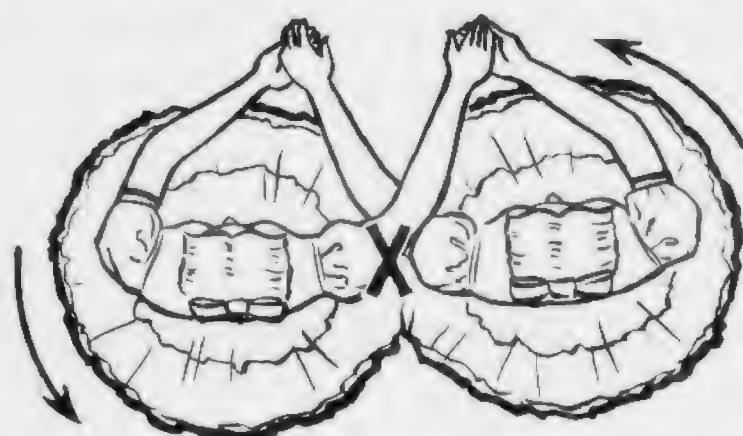
(please turn to page 70)

## CONSIDERATE SQUARES

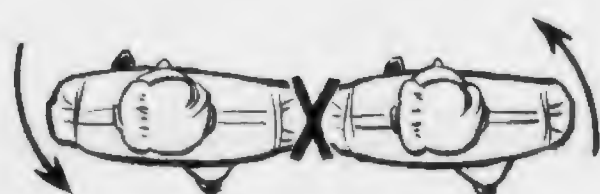
### MORE ON WHEEL AROUND



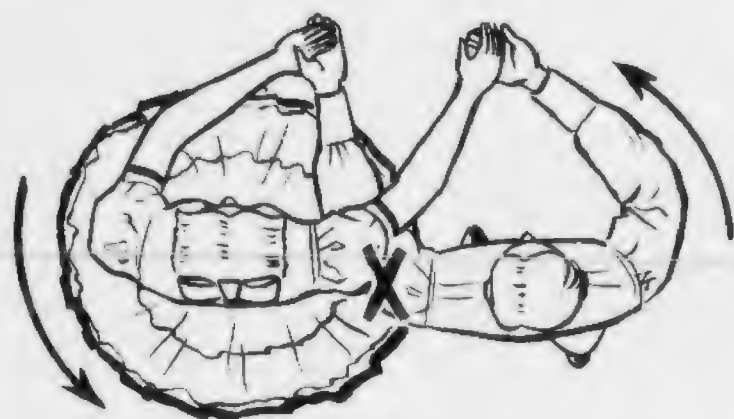
First the "standard" setup. The man backs up as the lady moves forward. Note: In all instances the center of the turn will be at the point (x) between the dancers.



Two ladies together (above) the same rule holds . . .



. . . as it does with two men . . .



. . . or with a couple in half-sashayed position.

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THE SETS IN ORDER AMER. SQUARE DANCE SOCIETY



# TAKE A GOOD LOOK

## a feature for dancers

(and for callers, too\*)



as they rehash a bit of "Scoot Back."

JOE: While Barbara and I agree on most of our likes and don't likes, once in a while we'll hit a movement where we have mixed feelings. One of us will like it and the other couldn't care less. We were talking about Scoot Back the other day. Our caller had been using it in workshop, and as far as I'm concerned it's typical of quite a few of the patterns that have a great *sameness* and just add another term that we have to learn.

BARBARA: Well, I happen to like movements like Barge Thru, where I have to remember what it is that I'm supposed to do regardless of where I am at the time the call is given. And I think that Scoot Back fits into this category.

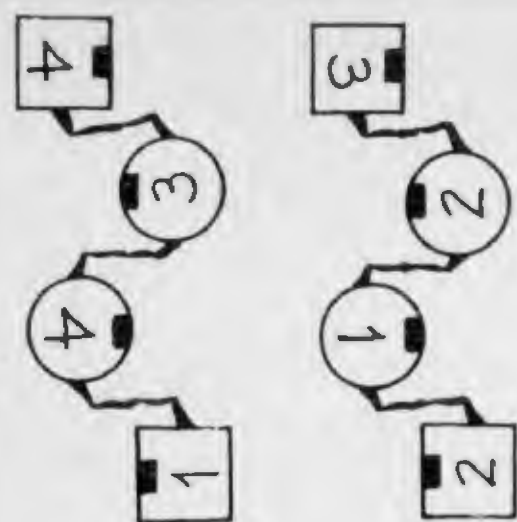
JOE: I guess it would be all right if there were only a few, but unless we do a pattern of this type consistently or are reminded each time what is expected of us, I tend to draw a blank.

BARBARA: Well, let's look at this one. You start from an ocean wave, actually two parallel ocean waves (A). The idea is that you're either facing in toward the center of the set or you're facing out. Those facing in move forward and, in the case of this type of ocean wave, you take a right forearm with the person coming toward you (B), and start a turn thru.

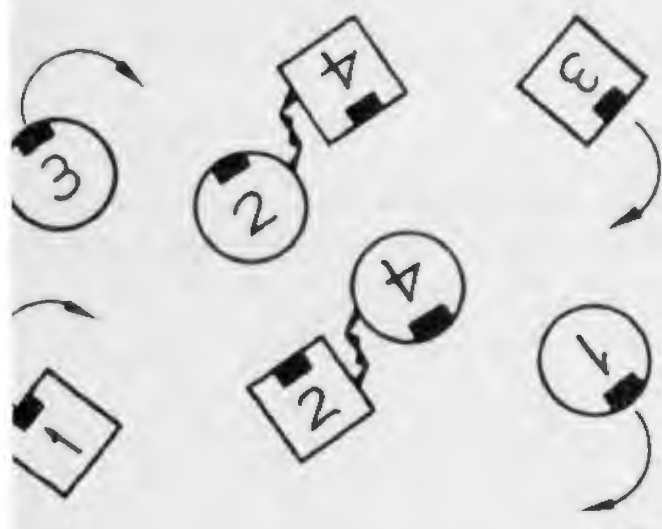
JOE: At the same time those who were facing out start a fold movement that takes them into the spot just vacated by the dancer who was beside them. When the centers have finished their turn thru (C) they move straight ahead, ready for another ocean wave (D), a second Scoot Back or whatever the caller might call.

BARBARA: Actually the centers become ends and the ends become centers, and perhaps one of the reasons Joe objects to the movement is that it simply accomplishes what a right arm swing half around might have accomplished in the first place. Incidentally, if we were in a left hand wave setup to begin with, the folks going into the center of the square would do a left turn thru under most circumstances.

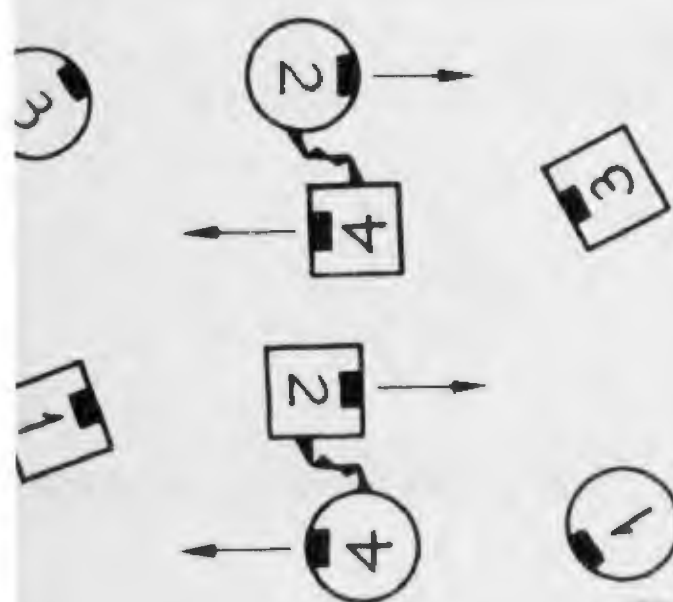
\*Callers: You'll find some special drill material on the Scoot Back on page 43 of the Workshop section in this issue.



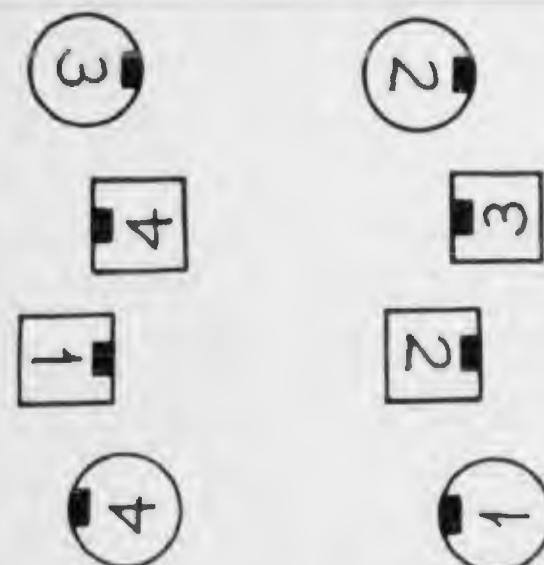
A



B



C



D



## The Dancers

# Walkthru

## NEW DANCERS: one approach

**T**HE NORTHERN NEW JERSEY Square Dancers Association "was founded not only on the premise that new members are the life blood of square dancing, but on the theory that something can and must be done about encouraging newcomers. About 12 years ago plans were formulated for classes with the Association providing the initial impetus. Gradually, as more clubs realized the value of class instruction, the clubs themselves began conducting their own beginner classes with the NNJSDA becoming more of an advisor . . ." so writes Doc and Peg Tirrell, editors of *Grand Square*, official newsletter of the Association.

It is interesting to look at some of the ways in which this Association assists with beginner classes. A small pamphlet detailing information about present-day square dancing, as well as listing names to contact for square dance information, is given free to all members interested in doing "missionary work" among potential dancers.

Teachers of new classes are provided with Manuals of Basic Square Dance Figures, along with temporary name badges and graduation diplomas, to hand out to their new dancers. The Association stands ready to help a members' club beginner class with a financial subsidy if it is needed and is deemed appropriate by the Association. 100% attendance pins are an incentive to encourage perfect attendance among the new class members.

Realizing that classes are only half of the battle won, the NNJSDA has encouraged a

graduates' ball and a series of summer dances geared to develop the confidence of newer dancers. Each graduate is given admittance to one summer dance gratis.

### BADGE OF THE MONTH

#### BIG DIPPERS



Auke Bay

Alaska

Beautiful Auke Lake and Mendenhall Glacier provide the background for the badge of the Big Dippers Square Dance Club of southern Alaska. Using the theme of the Alaskan state flag, a square dancing couple appear in the center of the Big Dipper constellation. Members' names are added at the bottom of each badge.

Mrs. Ken Scott, a club member, produced an original oil painting which hangs in a spot of honor at all dances. The badges are reproductions of this painting.

Organized in 1966, the Big Dippers dance on alternate Friday and Saturday nights in Auke Bay, 12 miles north of Juneau, and welcome all square dancers to come and dance with them.





# The SPIRIT of SQUARE DANCING

**L**AST YEAR, SCOTT MAHON, President of the Buckles & Bows Square Dance Club of Farmington, New Mexico, scripted an original Christmas play which was presented at the group's holiday dance. It was enjoyed by all and, with apologies to Charles Dickens, we reprint it here.

## CHARACTERS

Ebenezer Set-Louser Scrooge

Dancing Nephew

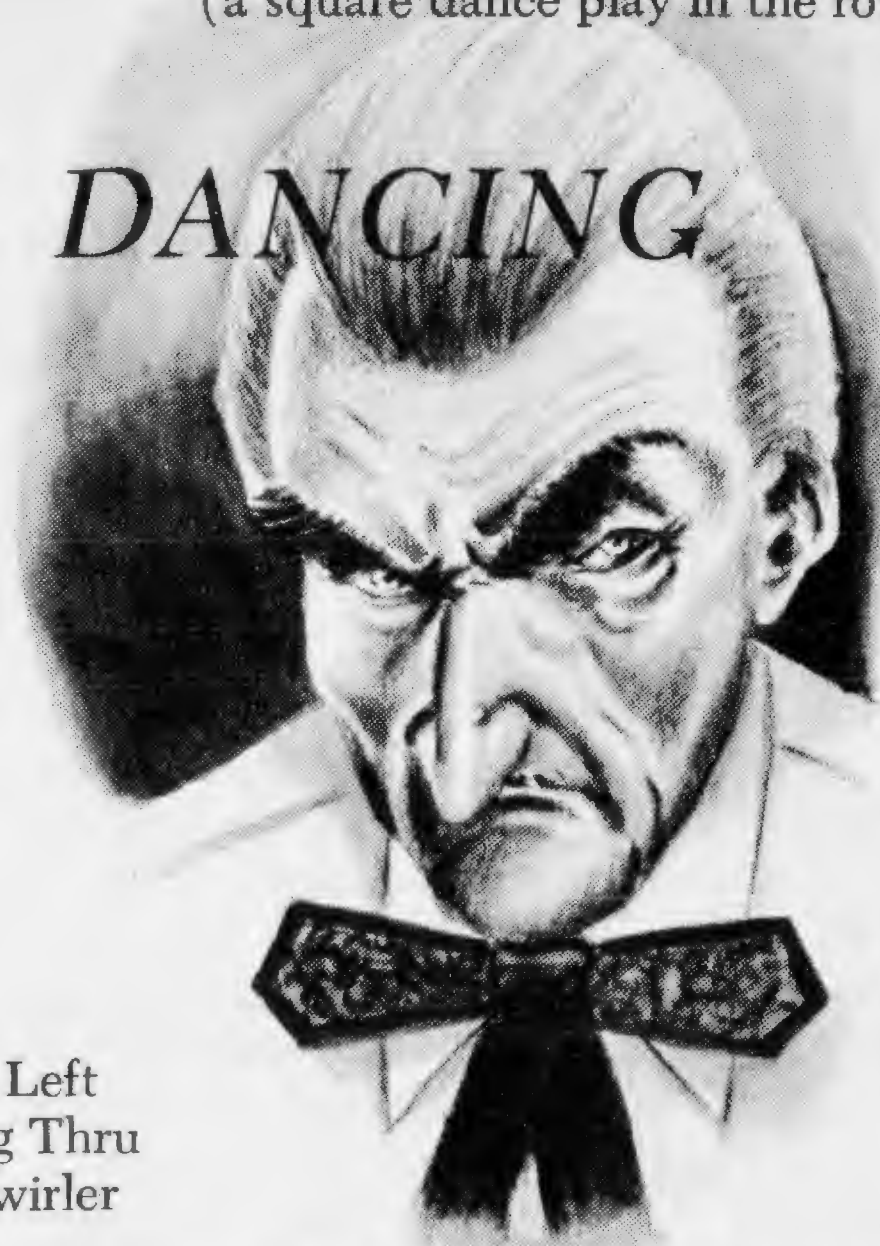
Bob Faithful-Dancer Cratchit

Hippie on Motorcycle

First Spirit of Square Dancing of the Past, Allemande Left

Second Spirit of Square Dancing of the Present, Swing Thru

Third Spirit of Square Dancing of the Future, Tiny Twirler



## Scene I

**Narrator:** This is the story of Ebenezer Set-Louser Scrooge, who, though once an ardent square dancing fan, no longer believes in square dancing and does everything in his power to discourage the spirit of square dancing. As our play opens, Ebenezer Set-Louser Scrooge is seen in his dingy Maple Street office with his sole, humble employee, Bob Faithful-Dancer Cratchit. It is Christmas Eve and all of \_\_\_\_\_\* is filled with the spirit of Christmas. People everywhere are in a jolly spirit and waiting anxiously for the hour of eight for that is when the annual \_\_\_\_\_ Christmas Square Dance ball will start at ye old \_\_\_\_\_. Ebenezer speaks:

**Scrooge:** Square Dancing — bah, humbug — left allemande, do si do, hogwash! And you there, Bob Faithful—Dancer Cratchit, work a little faster or I'll spin your top, slide thru your paycheck and promenade you down to the unemployment office and take away your Kissin Kuzzin badge.

**Bob:** Oh please sir, not my Kissin Kuzzin badge.

**Narrator:** Suddenly there is a knock on the

door and in walks Scrooge's sole relative, Dancing Nephew.

**Nephew:** Hi ya unc, you old bag of bones, how's tricks? (*Slaps Scrooge on the back*) You gonna' shuffle down to the big square dance ball tonight?

**Scrooge:** Square dancing — bah — humbug!

**Nephew:** Square dancing humbug? Come on now unc. You don't really mean that. Square dancing is for fun.

**Scrooge:** Fun, humbug! And what right do you have to say that square dancing is for fun? You're always lousing up squares.

**Nephew:** Maybe I do, but that's no excuse for you uncle. You're a good dancer. Why they used to call you the "Prince of the Pass Thru." (*Nephew dances*).

**Scrooge:** Bah, humbug. Down with square dancing; a waste of energy. If I had my way, square dancers would be swing chained thru.

**Nephew:** Those are harsh words, unc. (*Starts to leave*) But I still say, Merry Christmas and square dancing is for fun. (*Exits*)

**Bob:** (*Claps his hands and cheers*) You tell him, Dancing Nephew. Square dancing is for fun.

**Scrooge:** And that will be enough out of you, you workshop dropout. And I suppose you have your heart set on going to the shindig at the school tonight.

\*Blanks are for you to fill in the appropriate name of your city, club, dance location, etc.



**Bob:** (*Very meekly*) Yes, sir, the Misses and I had hoped to . . .

**Scrooge:** (*Interrupts*) I suppose you want off early.

**Bob:** Yes, sir, if I could leave five minutes early . . .

**Scrooge:** (*Interrupts and shouts*) Five minutes! Time is money! What do you think I am, a rich caller or something?

**Bob:** (*Wrings his hands*) But it is only once-a-year, sir.

**Scrooge:** Very well, but you be here early Monday morning. And no complaints about sore feet.

**Bob:** (*Very happy*) Oh thank you, sir. (*He leaves skipping and singing Hertz Rent a Chick*)

**Narrator:** Scrooge leaves his office and starts home muttering old square dance calls to himself.

## Scene II

**Narrator:** As our play resumes we find Scrooge in his apartment, which is located in an abandoned square dance hall. He is preparing himself a supper consisting of watered-down punch, stale cookies and other refreshments left over from the dances of yesteryear. He stuffs himself and mutters a few words about square dancing.

**Scrooge:** Square dancing, bah, humbug!

**Narrator:** And he falls fast asleep. Suddenly a ghost appears. (*First Spirit enters making ghost noises and awakens Scrooge by jabbing him in the ribs*)

**Scrooge:** (*Awakens*) Who are you?

**First Spirit:** I am Allemande Leftover, the Spirit of Square Dancing of the Past. (*He makes ghost noises*)

**Scrooge:** What is that chain around your neck?

**First Spirit:** These are badges I have earned by showing interest in square dancing.

**Scrooge:** Why are you here? What do you want?

**First Spirit:** I'm here to show you how square dancing used to be and what good times you had.

**Scrooge:** Bah, humbug!

**First Spirit:** (*Points to audience*) Come look through the window of the past. Tell me what you see.

**Scrooge:** (*Shields his eyes and looks*) Why I see a square dance. Boy what a crowd. There

must be 95 squares out there. What dance is that? Is it a state festival?

**First Spirit:** No, Scrooge, don't you remember? That is how all \_\_\_\_\_ dances used to be.

**Scrooge:** Why yes, I remember. And look, there are three couples who look sad and aren't dancing. Why aren't they dancing?

**First Spirit:** (*Sadly*) Because they need one more to make a square.

**Scrooge:** (*Eagerly*) I'll go; I'll dance.

**First Spirit:** Too late, Scrooge; too late, too late. (*Exits making ghost noises*)

**Narrator:** As the spirit leaves, Scrooge goes back to sleep when suddenly a second ghost appears. (*Second Spirit enters making ghost noises and awakens Scrooge*)

**Scrooge:** Oh no, not another kookie square dancing ghost. Who are you?

**Second Spirit:** I am Swing Thru, the Spirit of Square Dancing of the Present. My schedule is not nearly as gay and happy as that of the Spirit of the Past. Nevertheless, join me in peeking through the keyhole of the present. (*Both look through keyhole*) What do you see?

**Scrooge:** Why it's \_\_\_\_\_ on Christmas Eve.

**Second Spirit:** Yes, Scrooge, that it is. (*Sadly*) And what else do you see?

**Scrooge:** Why there is only one square. And look how shabby their banner is, and their badges—their badges are all worn and faded.

**Second Spirit:** Yes, Scrooge, and worse than that, their treasury is \$500 in debt.

**Scrooge:** But how can they be so happy with such worn-out badges and so far in debt?

**Second Spirit:** Because they are true square dancers and know that square dancing is for fun, even if their badges are worn out and their banner is shabby.

**Scrooge,** Why that's terrible. Why doesn't someone do something? Why doesn't the district do something; its treasury was always fat and sassy?

**Second Spirit:** Too late, Scrooge, too late. (*Exits*)

**Narrator:** And Scrooge goes back to sleep: (*Pause*) Suddenly a third ghost appears (*Third Spirit enters making ghost sounds. She awakens Scrooge by sticking her finger in Scrooge's ear.*)



**Scrooge:** Oh no, not another ghost. I better lay off those stale cookies.

**Third Spirit:** Yes, Scrooge, I too am a Spirit. I am Tiny Twirler and represent Square Dancing of the Future. But, alas, I have but a small part in this silly play. (*Hangs head sadly*)

**Scrooge:** But why are you so sad, Tiny Twirler?

**Third Spirit:** Because there is no square dancing for my generation.

**Scrooge:** What do you mean?

**Third Spirit:** Come look into my electronic cloud of the future and tell me what you see. (*Adjusts knobs*)

**Scrooge:** (*Squints and looks*) I see a football game.

**Third Spirit:** Oops, sorry about that, I got the wrong channel. (*Makes motion of changing channel*) Now what do you see?

**Scrooge:** Why I see an empty gymnasium, cobwebs everywhere and all dusty. And look, a skeleton by an amplifier with a microphone in his hand. And the coffee is cold.

**Third Spirit:** Sad, but true. And look at this channel, what do you see.

**Scrooge:** Why I see \_\_\_\_\_ covered with tombstones. What does this all mean?

**Third Spirit:** Those are the tombstones of the dead square dance clubs in the state and it means that square dancing is dead. (*Changes channels again*) But now, Scrooge, take a look at this scene.

**Scrooge:** I see a man in jail and he's being tortured by round dancers. Who is that man and why is he being tortured by round dancers?

**Third Spirit:** That is you, Ebenezer Set-Louser Scrooge. You are in jail and being tortured by round dancers because it is you who killed square dancing.

**Scrooge:** I didn't mean it. I just lost interest; I won't do it again. Please forgive me. I'll even serve on the refreshment committee.

**Third Spirit:** (*Starts to leave*) Too late, Scrooge, too late.

**Narrator:** Once again Scrooge falls asleep. But this time he is awakened by a Hippie on a motorcycle. (*Offstage Hippie makes noises like a motorcycle.*) When Scrooge awakens he is filled with square dance joy. (*Scrooge awakes and makes happy noises*) Scrooge shouts out the window to the Hippie.

**Scrooge:** Hey kid, what day is this?

**Hippie:** (*Enters making motorcycle noises*) It's Christmas Eve, you ding-a-ling.

**Scrooge:** Hurray, then I'm not too late. Do you know where that Hawaiian punch store is on 20th Street?

**Hippie:** Do you mean that square pad where they sell that sticky sweet purple stuff that square dancers get high on?

**Scrooge:** Yes, yes, that's the place. I'll give you \$10.00 if you will get 50 gallons of Hawaiian punch and deliver it to \_\_\_\_\_ before 8:00 o'clock. Now hurry, young man.

**Hippie:** You bet, daddy-o. For a ten spot I'll peel rubber all the way. (*Roars off with motorcycle sounds*)

**Scrooge:** Good boy! It isn't too late! (*Scrooge starts dancing, singing square dance calls and stops, faces audience and shouts . . .*) Square dancing is for fun ! !





# • Chapter seven



## *Teaching*

*By Dave Taylor, Grosse Pointe Farms, Michigan*

**I**T IS THE INESCAPABLE RESPONSIBILITY OF A CALLER to be a teacher at all times. His directional commands instruct dancers and guide them to desired destinations. Teaching of any kind requires some basic understanding and preparation on the part of the instructor. In order to be successful, teachers must have complete command of their subjects. In this dynamic, fast-moving jet age it is imperative that all teachers continually examine the new and experimental developments in their respective fields. Callers as well as all other progressive minded teachers have proven themselves in this respect. They are perpetually examining new singing calls and their thirst for new patter records has never been quenched. The study of square dance choreography and experimental basics has seemed to be the most popular area of research for today's callers. The dynamics of teaching is probably a good candidate for last place in popularity on the list of qualifications that square dance callers research and study. Everyone has a natural tendency to avoid things that he finds difficult or perhaps uninteresting. The mark of a true professional is the ability to recognize one's shortcomings and work relentlessly to correct them.

The field of teaching encompasses so many qualifications that it is one which should be continually researched and studied. The dynamics of teaching demands many more qualifications than the command of subject. It is entirely possible for an instructor to be one of the most qualified and most informed scholars on a subject, yet lack the ability to communicate and pass this knowledge on to others. There are probably more qualifications to becoming a successful teacher than any one person can acquire in his first few years of teaching. Here are some guidelines necessary to becoming a successful instructor of square dancing.

1. Skill in planning and preparation.
2. The ability to attract the complete and undivided attention of the class.
3. A skill of communicating and explaining in very simple, basic and easily understood terms.
4. A genuine appreciation for the anxieties, emotional fears and feelings of inadequacies pent up inside of people who are performing with, and in front of, their own peers.
5. An understanding of individual and group differences and the ability to make plans and allowances for these differences.



6. The ability to recognize when the saturation point has been reached and the flexibility to retreat without the dancers being aware of the transition.

7. An infinite amount of patience.

8. A genuine love for the square dance movement and for the people being taught.

9. The wisdom it takes to keep from losing perspective and the ability to use good judgment in his approach to teaching.

10. A desire to serve people.

The planning and preparation that goes into teaching is of the utmost importance, especially to the beginning caller/teacher. He must plan what to teach and when to teach it. The chronological order of teaching basics is important, but not critical. Square dancing has survived and grown despite the fact that many thousands of callers over the past twenty to twenty-five years have used hundreds of different approaches in the planning and teaching of square dancing. All of these approaches are similar, but not identical. They are similar in the respect that the simpler basics are taught first and used as stepping stones on which to build the remaining part of the square dance course. These approaches are not at all identical due to the fact that one caller may teach a Right and Left Thru on the first or the second or the third night, while another caller may teach a Right and Left Thru on the fourth, the fifth, or the sixth night. There is no critical reason why all callers should teach identical movements on identical nights unless there is a plan to merge two or three of these groups at one common dance. Therefore, in the planning of square dancing, the caller can exercise a certain amount of flexibility without impairing the end result of his teaching program.

Preparation, however, is an area where a caller cannot exercise as much flexibility. Preparation is sometimes the crucial difference between success and failure. Nothing can equal the security and confidence received from teaching something that you have researched, studied and prepared and can feel competent about even when challenged on the subject. On the other hand, nothing parallels the agony and frustration of trying to teach when you are not prepared and cannot answer questions to the satisfaction of the student. This will cause a loss of faith by the student in the instructor, and a loss of face for the instructor from his student. Test yourself on the following, if you were teaching Alamo style. Could you answer these questions?

1. What is a balance?
2. Why do I seem to be balancing before other people?
3. Will you please teach us all to balance at the same time?
4. How many steps should I take before I balance?
5. With which foot do I start the Alamo style?

It is to every caller's advantage to create a classroom atmosphere that encourages people to ask questions when they are confused. However, it is much more



desirable for the instructor to be so precise, so clear, and to present his material so understandably that he will eliminate the need for questions. It is always wise for a teacher to plan more work for himself than he can possibly accomplish. The teacher who does this will have fewer problems than the one who plans inadequately and finds himself with a surplus of time and nothing in mind to do with that time.

Callers who have had very little or no experience would do well to keep two sets of records when planning a square dance class. One record would be a list of the basics that are to be taught, such as the one below. This record, you will notice, has a space across the top for the dates on which these basics were taught. Down the left hand column is the list of basics and little squares provide a quick and easy check-off system for the caller, so that he can look at this and in a moment's glance have a complete progress report of the basics taught and the basics reviewed during this particular class.

✓ Taught X Reviewed	Date	10/1	10/8	10/15	10/22	10/29
1. Circle Left and Right		✓	X	X		
2. Walk (Shuffle)		✓	X	X		
3. Forward and Back		✓	X	X		
4. Honors		✓	X	X		
5. Do Sa Do		✓	X	X		
6. Waist Swing		✓	X	X		
7. Couple Promenade		✓	X	X		
8. Single File Promenade		✓	X	X		
9. Square Identification		✓	X	X		
10. Split the Ring — One Couple		✓	X	X		
11. Grand Right and Left Weave the Ring		✓	X	X		
12. Arm Turns		✓	X	X		
13. Couple Separate		✓	X	X		
14. Allemande Left		✓	X	X	X	
15. Bend the Line			✓	X		
16. Courtesy Turn			✓	X		
17. Two Ladies Chain			✓	X	X	
18. Do Paso			✓	X	X	
19. Right and Left Thru			✓	X		
20. Ladies Grand Chain (Four Ladies Chain)			✓	X		
21. Right Hand Star				✓		
22. Back by the Left				✓		
23. Star Promenade				✓		
24. Hub Back Out — Rim In				✓		
25. Circle to a Line				✓		
26. All Around Left Hand Lady					✓	



The second record would be a detailed plan listing the basic to be taught and, as you can see from the example below, some choreography to be used with this basic. This detailed plan would be an invaluable guide to the caller who has had little or no experience in teaching the square dance class. A square dance instructor would do well to make notes of the progress or lack of progress such as shown on the detailed plan. This would be very helpful to him in planning future weeks schedules.

Detailed Plan -- SQUARE THRU

From Squared Up Position  
Ex.

*They did  
very  
well! →*

*Some  
people  
need help  
here →*

1&3 square thru  
swing the corner  
promenade

1&3 square thru  
R&L thru outside two  
R&L thru back  
swing the corner  
promenade

1&3 square thru  
square thru outside two  
square thru

Most of today's singing calls are not geared toward the beginner class, but are instead slanted toward the intermediate and advanced dancers. The caller should start a collection of choreography that can be adapted to today's music. One example that can be used to any 64-beat singing call is shown below.

Singing Call - 64 beats

Note: The metering of the words  
needs to be changed to adapt to  
the particular call selected.

(Intro-Break-Ending)  
All join hands and circle  
Circle left around you go  
Allemande left your corner  
Weave around the ring  
Meet your partner do sa do  
Allemande left your corner  
Come back and promenade

(sing)

Fig

Chapter Seven will  
continue next month.



## The First Year of the CALLER'S TEXTBOOK Now Completed

With some of the activity's finest leaders sharing in the writing chores, chapters One through Seven (final half of chapter Seven next month) are now in your hands. In the months to come the subject of "Sound", "Lesson Plans", "Caller Improvement", "Starting to Call", will be among the many that will make up the text before the project is finally completed. Then, with the addition of "drop-in" sections (such as the one below) the entire text will be reprinted and bound as a helpful guide to the caller-teacher. By telling callers and aspiring callers of this monthly feature in SQUARE DANCING and encouraging them to join ASDS you will be doing them, and us, a favor. Thank You!

### TEACHING IS NOT LEARNING

*While it is possible to teach someone how to do something, it is not possible (disregarding the poor grammar) to learn them to do anything. A caller may say, "I taught the group how to do the Grand Square in fifteen minutes." A dancer may say, "It took us five class evenings to learn how to do the Grand Square." What then is the difference? Exposing a person to knowledge takes patience and understanding. Quite frequently, in intelligent square dance classwork, a movement will be introduced (taught). It will then be reviewed, perhaps later the same evening. The next class night the movement will be re-taught and reviewed some more. Perhaps, depending upon the absorption level of the dancers themselves, the movement may have to be taught several times before the "lights go on" completely — before the dancers have learned the movement.*

*On this score it's one thing to say that the Basic Program of American Square Dancing with its 50 basics can be taught in just 10 weeks. It is wise to realize that in some instances it may take a full year of dancing after the initial 10 weeks before these same 50 movements have been fully digested — learned, and before the dancer can react to each of them automatically and from virtually every possible set-up situation.*

### Cover Profile     **Frank Lane**

But for one of those quirks in life that directs our destinies, our Cover Caller might be sitting behind the desk as city editor or publisher of some large daily newspaper. Frank graduated from the University of Kansas where he majored in advertising and journalism. He served with the 15th Air Force as a pilot in Italy during World War II and like many returning veterans, once the war ended, began searching for the direction to which his life's work would lead him.

Born in Kansas, raised in Missouri, Frank got his first taste of square dancing while still in high school and in 1948, having discovered the pleasures that men and women enjoyed from participating in square dancing, he decided to take up calling himself. The balance of the story is well known to most square dancers, as over the years Frank has called in most of the United States and in Canada. His records have set standards of excellence on the several labels for which he has recorded, and his presence at festivals, round-ups, conventions and vacation institutes has been enjoyed by thousands of dancers. Today Frank and Barbara Lane spend a good part of the year traveling from one coast to the other, but all summer their time is directed to their square dance "home," a hall in Estes Park, Colorado where hundreds of dancers from all parts of the country come to visit and to dance. Because of the part he has played in the growth of contemporary square dancing, we add Frank Lane to the Square Dance Hall of Fame and place this month's Gene Anthony cover portrait of Frank on display in the SIOASDS Hall in Los Angeles, California.





*This section of SQUARE DANCING, ranging each month from two to four pages, is aimed at the person with a particular love for the Round Dance phase of American Square Dancing and for those who teach and cue the couple dances. During 1970 the ROUNDANCER MODULE has featured seven special articles by well-known round dance authorities and leaders. In the past twelve months a new Position Chart of Round Dancing has unfolded which will, after its completion in mid-1971, be re-printed in a form suitable to be handed out to students of round dancing.*

*This section has introduced to you during 1970 twelve couples from Massachusetts to Washington who have been spotlighted in our Paging the Roundancers section. This feature, by the way, will bring you a dozen more leaders, perhaps you or someone from your area, during 1971. This is one of the activity's oldest continuing features and, since its inception in 1957, more than 250 round dance couples have been saluted in this manner.*

*As for the articles, we hope some of the following titles tickle your fancy. "Our Heritage," "How to Write a Round Dance," "Teaching at Camps and Institutes," "Programming Rounds at Square Dances," etc. Expressing their opinions on these subjects will be some of the most respected leaders in the activity. And, just in case we're overlooking a pet subject of yours or a topic that needs coverage, please let us know what you feel about all of this. If you enjoy rounds, then this is your part of the magazine.*

## Let's not be so Darned Serious!

*By Bill and Dolly Barr, Carmichael, California*

**M**UCH HAS BEEN SAID OR WRITTEN about the problem of keeping dancers dancing. We also have many suggested cures for drop-outs. Perhaps our first concern should be the cause and an attempt to remove the cause, whatever it may be. Certainly nothing can be done to prevent such things as sickness, change of jobs, or a move to another area, but a great deal can be done by both the dancers and the leaders to create and preserve proper attitudes as well as environment.

One of the most used phrases or slogans utilized in an attempt to recruit new dancers is "Dance for Fun." Many times these sentiments are soon forgotten and herein lies a

danger. All the above statements can be applied to both our square and round dancing and this is as it should be, for they belong together.

What a pleasure it is to see a circle composed of smiling dancers enjoying themselves and each other and dancing well, no matter if the dance is simple or intricate. No one will dispute the fact that there are and always will be dancers who, because of their interest, aptitude, and time for involvement are able to do more complicated as well as a greater number of dances. Much as we hate to categorize round dancers, we must face the fact that some are more advanced than others but for each



there is a place, and in any category the idea of dancing for fun, enjoyment, good fellowship and relaxation should always be foremost in mind. We should never let our dancing become work.

If leadership will carefully program the round dance portion of any dance to accommodate the majority of people involved, and if all the dancers present participate, a great deal can be accomplished in making our round dancing attractive to non-round dancers. Round dance programs should also be provided for the dancers who are in the more experienced category but always with the primary thought in mind of enjoyment for the participating dancers.

Both the square dance caller and the round dance teacher must be capable of inspiring the dancer by their own enthusiasm and friendship, with the primary consideration being that square dancing and round dancing complement each other and should be enjoyed together. Doesn't it all boil down to one basic thought, "Let's not be so darned serious."?

## ROUND DANCE STYLING



### SKIRT SKATERS

Like Varsouvianna and Skaters the man holds his partner's left hand in his left hand, in front of and slightly higher than her shoulder. His right arm encircles the lady's waist and his right hand rests lightly on her right hip as she flares her skirt with her right hand.

(Sources include American Round Dancing by Frank Hamilton, published September 1966, Sets in Order.)

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THE SETS IN ORDER AMER. SQUARE DANCE SOCIETY



Archie and Nora Murrell — Detroit, Mich.

**T**HE MURRELLS JOINED A SQUARE DANCE class 20 years ago and were exposed to round dancing the very first night. They were already avid ballroom dancing teachers and found that round dancing gave them a new dimension, even in the simple form of those days. They still teach and enjoy ballroom dancing, primarily at private schools, churches, etc.

It was three years after that first class that Archie and Nora began teaching round dance classes of their own. Since then they have graduated a Basic-Beginner class each year. They have two regular classes and clubs every week and also hold special sessions for the dancers to learn the classics which are the backbone of their clubs' dance programs.

They conducted a Round Dance Clinic for Square Dance Callers for several years, finding most callers willing to teach and use simple rounds at classes. For the harder popular rounds, however, many callers hire round dance teachers for most of their clubs. To fill this need the Murrells teach rounds for three square dance clubs.

Archie and Nora helped to organize the Michigan Round Dance Teachers Assn. several years ago and drew up its constitution which still stands pretty well intact.

They hold Round Dance Parties on 2nd and 4th Sundays the year around, with late P.M. dancing followed by a box lunch or potluck. They have attended and taught at several conventions and attended round dance institutes as often as possible. They have dipped into choreography, as well, their latest being Whatever Lola Wants Tango.

Archie had a serious operation in late 1969 and so the Murrells think it wise to limit clubs and classes to four nights a week. They do like to get out and just dance, too, at least one night a week.





1



2



3



## The PARTNER TRADE

THERE IS SOMETHING about the heading that might, to a non-dancer, relate this whole thing to currently popular X-rated motion pictures. However, in the last few years the Partner Trade has become an essential ingredient in many patterns.

There was a time a dozen years or so ago when the easiest answer to the question, "What side do you pass by another person?" would simply be, "The men are on the outside,

the ladies on the inside."

With arky style dancing—that is, when partners have switched and the men are dancing the part of the lady and vice versa, or when two men are together or two ladies together, there had to be a rule that would fit under virtually every circumstance.

The rule that resulted and the rule that seems to fit most situations of this type is *when passing another person, pass by right shoulder to right shoulder*.

This is no problem with a standard setup for Partners Trade. Starting with two couples facing us with the lady on the man's right side, the action starts with the man moving forward and around in a clockwise direction (1) as his partner makes a smaller turn inside the larger arc made by the man (2). The lady's turn will be counterclockwise and she will move to fill the spot vacated by her partner (3), as he



7



8



9





moves to fill her spot. During the process the two will have passed right shoulders.

Let's see what happens if before the action starts the two dancers exchange places (4). The lady in this example simply moves on the outer circle while the man, doing a counter-clockwise turn on the inner circle, passes right shoulders with her (5), and they, having reversed their facing direction, will end up in the same relative position at the completion (6).

All of this seems extremely simple and it is, particularly in its basic form, but when you start switching things around a bit so that people stop and ask themselves, "Where am I supposed to be?" then it's good to have an answer. The "passing right shoulders" principle holds up equally well when two dancers of the same sex are involved. Take the case of two ladies (7). As they trade they pass right

shoulders (8) working in an identical manner to our earlier examples so that they will have retained the same relative position to each other having changed facing directions (9).

The same thing holds true for the men (10), who, when passing, pass right shoulders (11) and continue on to the completion (12). So many of the problems in today's square dancing exist not because of difficult movements, but simply because of the lack of knowledge of where a dancer is when he starts a movement, what he is supposed to do during the action, and finally where he is at the completion of the movement.

*There are, of course, exceptions to passing right shoulders—a cross trail movement is one of them, but the same pass-right-shoulders rule works out well when head couples separate and the dancers pass each other while going around on the outside.*





# SQUARE DANCE DIARY by a square dancer



"All the world's a stage . . .", in which case all square dances are acts in one ever-changing play. Take a different theme and you have a different scene. This month it's

## THE CHRISTMAS PARTY

"GEORGE - ARE YOU SURE YOU CHECKED THE CALENDAR?"

"...ALL RIGHT, IF YOU FOLKS WOULD LIKE TO PUT THOSE GIFTS DOWN SOMEPLACE WE'LL GET STARTED WITH THE DANCING."



## THANKS TO

Andy Heston

San Francisco, California

We invite you to send in your suggestion for a scene in the Square Dance Diary.



## MEETING HELD IN FLORIDA

**T**HE EIGHTH ANNUAL REUNION of Overseas Dancers was held in the beautiful Colonades Hotel at Palm Beach Shores in Florida last August. Among the things that came out of it, along with the fun of dancing and renewing friendships, was the formation of the Overseas Dancers Association with Ted and Sonia Anthony as contacts.

Also, the Overseas Dancers publication will revert to its initial status of a Newsletter. Earl and Marie Bowles were commended for the fine work they did for the magazine and for the Overseas Dancers movement generally.

The three-day reunion began with a bang with Colin Walton and Fran Bedell co-hosting a Trails End dance to which local dancers were invited. The nine callers on the program during the reunion were Walton (Fla.), Ralph Hay (Colo.), Cal Golden (Ark.), Len Bergquist (Colo.), Foley Wood, Phyllis Horton, Pete Samson and Art Springer (Fla.), Bill Hig-

gins (Va.) and Butch Adams (Md.). Ernie and Lois deBeaupre were the round dance coordinators.

Ted and Lois Mack and their Mack Dancers gave two exhibitions, one of which made dramatic use of Black Light.

A standing ovation was given to Colin and Peggy Walton who worked so long and hard to bring this meeting to its successful climax.

Attendance records tallied 87 dancers from 19 states, representing clubs in nine foreign countries. A prerequisite of membership in the Overseas Dancers Assn. is, of course, having square danced in a foreign country. Address of the association for those who would like more information, is 109 Massachusetts Ave., Cherry Hill, N.J. 08034.

The Ninth Annual Reunion of Overseas Square Dancers will be held at Colorado State University, Fort Collins, Colo., on August 12-14, 1971. Write Ralph Hay, 2331 Paris St., Aurora, Colo. 80010 for details.

### *Touring Dancers*

## HAVE A BALL IN ATHENS

The September visit to Athens by the Sets in Order American Square Dance Society group of 24 couples topped what members have called Athens Twirlers' "best" year. The table-bending buffet supper and festive decorations were only samples of the special arrangements made by the Twirlers for their guests. The Athens stop, last on the tour for representatives of clubs all over the U.S., included a dance session. The occasion drew many visitors and as a result class rolls swelled and Twirlers face the pleasant prospect of expanded activities.

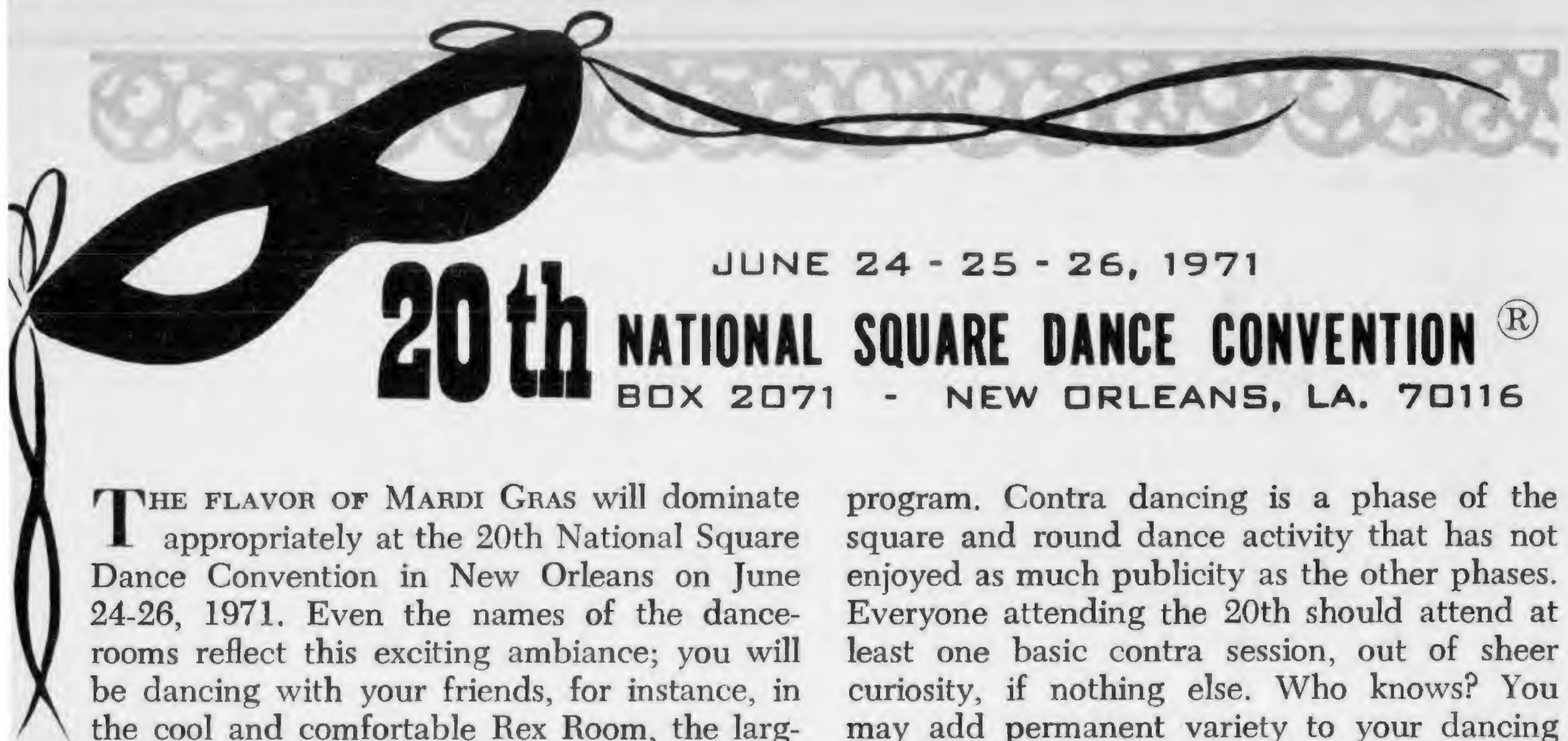
Athens Twirlers has already grown to more than 30 couples who represent every part of the American community in the Greek capitol. In addition to dance sessions weekly, the Twirlers have cook-outs and informal social get-togethers. Club members have performed before audiences of hundreds of Greeks and Americans at open houses at the U.S. Air Force Base near Athens. Recently the Twirlers

danced twice at the Daphni Wine Festival, a Greek National Tourist organization event which attracts hundreds of thousands of visitors. On other occasions the Athens club has square danced as part of the cultural exchange program at Athens' American-Hellenic Union.

Don Boyd, Ray Sherman, Rita Gibson and Tony Stojak are officers of Athens Twirlers.







# 20th

JUNE 24 - 25 - 26, 1971

## NATIONAL SQUARE DANCE CONVENTION<sup>®</sup>

BOX 2071 - NEW ORLEANS, LA. 70116

**T**HE FLAVOR OF MARDI GRAS will dominate appropriately at the 20th National Square Dance Convention in New Orleans on June 24-26, 1971. Even the names of the dance-rooms reflect this exciting ambiance; you will be dancing with your friends, for instance, in the cool and comfortable Rex Room, the largest hall in gigantic, air-conditioned Rivergate. There will also be dancing, workshops and panels in such rooms as Comus, Momus, Proteus, Hermes and the teens will be having a ball in Knights of Babylon Room.

### Plans for Teens

Kathy Freeman, Director of Teen Publicity, says, "We are very active dancers here in Louisiana and we are busy making great plans for all the teens attending the 20th National. There will be, besides the dancing, after parties, swim parties, sightseeing tours, a teen fashion show and other events to make this a fun-time for teens. Adults will be admitted to the Knights of Babylon Room only when accompanied by a teen."

Kathy suggests, further, "Here are some hints on planning your trip to the Convention. Stimulate interest by talking it up to your friends and getting them to attend; set a goal as to the amount of money needed to make the trip; think of ideas to raise the funds such as car washes, dinners, candy sales, dances, etc. Contact Civic and Social clubs in the cities en route where you may be spending the night. Many times the Elks, Kiwanis, etc. will help provide lodging at a minimal cost or even free."

Send your club name and address to *Kathy Freeman, 3642 Elizabeth St., Slidell, La. 70458*, for more information as plans develop.

### Contra Dancing

Contras will be a special feature at the Convention. The contra dance committee is contacting leaders all over the country for this

program. Contra dancing is a phase of the square and round dance activity that has not enjoyed as much publicity as the other phases. Everyone attending the 20th should attend at least one basic contra session, out of sheer curiosity, if nothing else. Who knows? You may add permanent variety to your dancing fun by taking in the contras in New Orleans. *Johnny and Janie Creel* are Vice-Chairmen in charge of Contra Dancing and may be contacted at the 20th Convention address, *P.O. Box 2071, New Orleans, La. 70116*.

### Round Dancing

Round dancers will be far from neglected at the 20th National. The committee is making plans and full details will be released as soon as they are available. Frank and Phyllis Lehnert of Ohio said of their recent visit to New Orleans for the annual festival, "We were treated to a preview of next year's National. The Rivergate is a big, beautiful hall and Jim Hilton did a nice job on the sound. The round dancing is scheduled for the Jung Hotel which has several beautiful ballrooms. The city is friendly, exciting and different and New Orleans dancers will make perfect hosts."

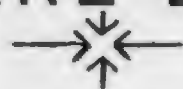
### Panels and Clinics

The educational element of the National Conventions is one not to be overlooked. At New Orleans the Panels and Clinics will delve into various facets for both callers and dancers. For callers the emphasis will be on Voice Recording, Diction, Tricks of the Trade, Terminology, Styling, Organization, Basics and Choreography. The dancers will have their innings with Club Activities, Leadership Development, Organization, Round Dance Activities, Attracting the Youth and Contra Dancing. Something for everyone—so make a note.

For any further information write *20th National Square Dance Convention, P.O. Box 2071, New Orleans, La. 70116*.



# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

## California

Round dancers are invited to "Dance Your Cares Away" at the 4th Annual Round Dance Festival, Veterans Hall, Royer Park, Roseville on March 6, 1971. Tom and Jean Cahoe will be the featured instructors and Dance-A-Rounds of Sacramento are the hosts. Write Burt Payne, 3640 La Habra Way, Sacramento, Calif. 95825.

The Happy Squares of Simi Valley are trying something different. On each 2nd Saturday dance the calling is Fun-Intermediate or "Hobby" level; however, the 4th Saturday dances are held to the ten-week level of "Standard 50" basics. These latter dances are designed for the once-a-month dancers and for class members who have reached the half-way point in lessons and would like to meet more dancers and hear other callers. Write Glenn Mann, 1725 Wallace, Simi, Calif. 93065.

Westerners Club gave a square dance party with caller Bill Peters near Eureka on Sept. 19.

Willard Orlich from Florida, well-known for his square dance choreography, was at South Gate Park on Sept. 27 for discussion of his specialty and hints on how to write material, on smoothness and on timing. Sponsor was the Square Dance Callers Assn. of So. Calif.

Bachelors 'n' Bachelorettes Square and Round Dance Club for Single Adults celebrated its 21st Anniversary on October 10 at South Gate Auditorium. — *Ellene Mertens*

Valley Star Dancers of Camarillo celebrated their 25th Anniversary on October 3 at the

Community Center with Ray and Joel Orme calling. — *Mabel Killian*

## Washington

The Washington State Square Dance Federation now lists three Singles clubs. The Swinging Singles of Spokane with President Sam Shaeffer were recently accepted into the State Federation and join their sister clubs the Single Eights of Seattle and the Swingin' Singles of Tacoma.

Joining a trend to have their own place to dance is the Kitsap Square Dance Assn. Member clubs of Rainier Council in the Bremerton-Port Orchard area have banded together in the construction of a dance and recreation area and recently initiated the hall.

Rainier Council's Fall Festival was held at Spartan Hall, Sumner on Oct. 3 with Shirley Reynolds as General Chairman.

The Fall Festival for Central Puget Sound took place on Oct. 31 at Seattle Center Ice Arena. Vaughn Parrish was the featured caller and General Chairman was Chuck Parsons.

— *Don Hulin*

## Oklahoma

Certainly a veteran in this type of affair, the 24th Annual Oklahoma Square Dance Festival took place on October 31 at the State Fairgrounds Arena in Oklahoma City. — *Roy Drain*

## Pennsylvania

President of the Delaware Valley Federation of Square Dancers is Toot Bradford. Serving with him are Harry Evans as Vice-Pres. and Pat Sheeran as Treas.

The 4th Annual "Horn of Plenty" Square Dance, sponsored by Perry Squares of Erie, took place on Nov. 14 at the Fort LeBoeuf High School in Waterford. Callers were Dan Dedo, Ed Foote, Hal Greenlee and Gene Smith. John and Marie Kopp were in charge of rounds. — *Dick Forbes*

The Folk Dance Center of Philadelphia features international folk dancing but their 1971 schedule includes the following: Feb. 27, Appalachian Squares and Mixers from USA; Mar. 20, Roger Whynot with Canadian Maritime, New England Contras, Quadrilles, etc.; Apr. 10, Howard Wells with American Square Dances. The group meets at the Chestnut Street YWCA. — *Mary Ferry*

## New York

When visiting in New York City, dancers are invited to make note that between Sept. 14



# ROUND THE WORLD of SQUARE DANCING

and June 14 Sleepy Hollow Squares will meet every Monday night at McBurney YMCA on West 23rd St., in Manhattan. Contact Connie Wooll at TR 7-8853.

## New Jersey

Bill Kresge calls the squares; Ed and Ann Bodine cue the rounds on first and third Saturdays at the Ridgewood School, Edgewater Park. — *Dick Boren*

A basic round dance class held thruout last summer at Ocean City Youth Center graduated on Sept. 17 and was eligible for enrollment in an intermediate class. Roundaliers Club, which sponsored, meets on Wednesday evenings at Nepis Hall, Pleasantville. — *Mrs. Roy Stone*

## Virginia

Ralph Page of New Hampshire was featured presenting contras and New England squares at a Thanksgiving Folk Dance Weekend in the Shenandoah Valley on November 26-29.

— *Glenn Bannerman*

Peninsula Square and Round Dance Assn. will have its 4th Annual Toys for Tots Dance on December 12 at Warwick High School Cafeteria, Newport News. Allen Tipton will call and Sam and Marge Houser will handle the rounds. Each dancer is asked to bring a new toy to be donated to the Marine Reserves Toys for Tots Drive. The toys will be distributed to needy families at Christmas.

New officers of PSARDA are: Sam Reams, Chairman; Don McCracken, Vice-Chairman; Jack Rock, Secy.; and Opal Raybourne, Treas.

PSARDA is comprised of 13 clubs in the Newport News, Hampton, Williamsburg and Yorktown area.

Blue Ridge Twirlers of Winchester and Front Royal are making preparations for their Annual New Years Eve Party on December 31 at the Frederick County Jr. High School, Route 50—1 mile west of Winchester. Dancing will be from 9 P.M. until all hours amid gala decorations, with Curley Custer calling. Goodies and merriment at midnight. Write Ed Marshall, Route 1, Box 262J, Stephens City, Va. 22655. — *Winston Baker*

The Ocean Waves and Twinklers clubs of Newport News were hosts during Square Dance Week in September to Professor and Mrs. A. H. Kurani of Beirut, Lebanon. Mrs. Kurani is chairman of the American University Folk Dance Committee in Beirut and she was collecting material for use in the Annual Folk Dance Festival staged there each year. She plans to introduce American Square Dancing to the group. — *Sam Reams*

## Alabama

The 18th Annual Azalea Trail Square Dance Festival will be held in Mobile on Feb. 26-27, with Earl Johnston of Vernon, Conn. as caller Friday night and Jon Jones of Arlington, Texas, as Saturday night caller. Manning and Nita Smith will be in charge of rounds; music will be furnished by the Rhythm Outlaws.

— *J. I. Gillikin*

October 17 was the date of the Annual National Peanut Festival Square Dance at Dothan Recreation Center, with Johnny Everett as caller. More and more local festivals are

At the Colonnades Hotel in Palm Beach Shores, Florida, are the dancers who attended the 8th Annual Overseas Dancers Reunion there last August — Photo by Clark's





Here the "graduates" shown last July with the Hillsborough Square Dance Club in Auckland, New Zealand. Caller and teacher Dr. Dennis Speckman is second from the right in the top row with guest caller Art Shepherd fourth from the right.



being sparked by the addition of a square dance gathering to help celebrate.

#### North Carolina

The Wagon Wheelers of Shelby will sponsor their 10th Winter Wonderland Festival on Dec. 4-5 at the City Park. Callers slated are Vaughn Parrish and Bob Rust, with Dick and Pat Whaley on the rounds. Write Robert Jenkins, P.O. Box 313, Shelby, N.C.

Roanoke Rapids dancers meet Monday nights at the Davis Recreation Center; Lawrence Pulley is caller; Alton Dickens is club president.

— Jo Ann Maye

Sanford Dancers organized in January 1969 and have graduated four classes since that time, the last two having 12-18-year-olds as well as adults. The club totals about 50 couples now. Al Ford is the caller. He is a drill sergeant at Fort Bragg Army Base—and is a whiz at instruction. The club meets Thursday nights at Dalrymple Park.

— Walter Bright

#### Arkansas

A club called the Swinging 8's has been organized in Rogers and recently graduated its second class of beginners. The club dances on first and third Saturday nights with Butch Moser calling. Visitors are welcomed to any of the individual clubs which are discussed in detail in these columns.

— John T. Harris

#### Michigan

Dance schedule for the Lansing Area Federation of Square and Round Dancers goes like this: April 13, 1971—Johnny Davidson calling; May 23—Bob Wickers; July 23—Subscription

Dance; Oct. 30—Callers Festival; Nov. 10—Marshall Flippo.

— Linda Catey

#### Illinois

George Kammerer is president of the Lake County Square Dance Association in the McHenry area.

#### Wisconsin

All of the callers and dancers organizations in Wisconsin are members of the Square Dance Association of Wisconsin. The state is divided into five areas; Wolf River, Southwest, Southeast, West Central and Central, each having their respective callers and dancers groups. Bruce Busch is Association president.

#### Arizona

The Bustles and Boots of Globe-Miami sponsored their 22nd Annual Square Dance Festival on October 17 in the Globe High School Gym.

— Mrs. Vinus Rector

Tucson's 23rd Annual Southern Arizona Square and Round Dance Festival is scheduled for the third weekend in January, January 15-17, at Canyon del Oro High School. There will be workshops, after parties, a luncheon-style show in the familiar pattern. Callers will be Dave Taylor and Ken Bower with Ben and Vivian Highburger in charge of round dancing. Write Southern Ariz. Square & Round Dance Festival, P.O. Box 4411, Univ. Sta., Tucson, Ariz. 85719.

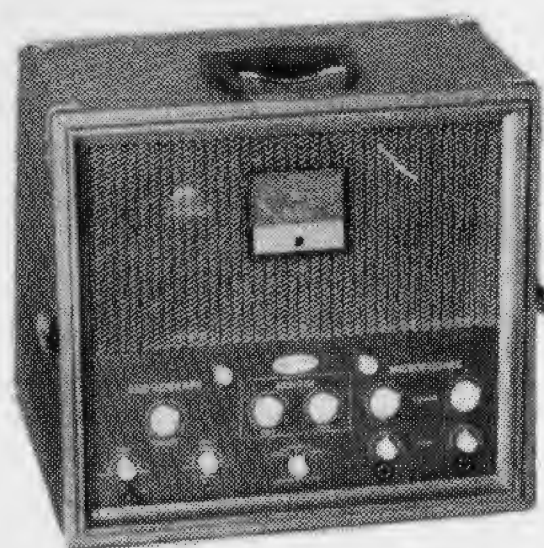
#### Nevada

Square Dancers of Southern Nevada, Inc. are sponsoring a Death Valley Days Dance on

(Please turn to page 75)



# SOUND by HILTON



## SS-200-SV2:

Built-in monitor speaker is the J. B. Lansing D-208, in a specially designed acoustic suspension enclosure. To drive external speakers from monitor channel, move selector switch.

Built-in output meter; needle damped so that heavy bass transients do not cause fluctuation.

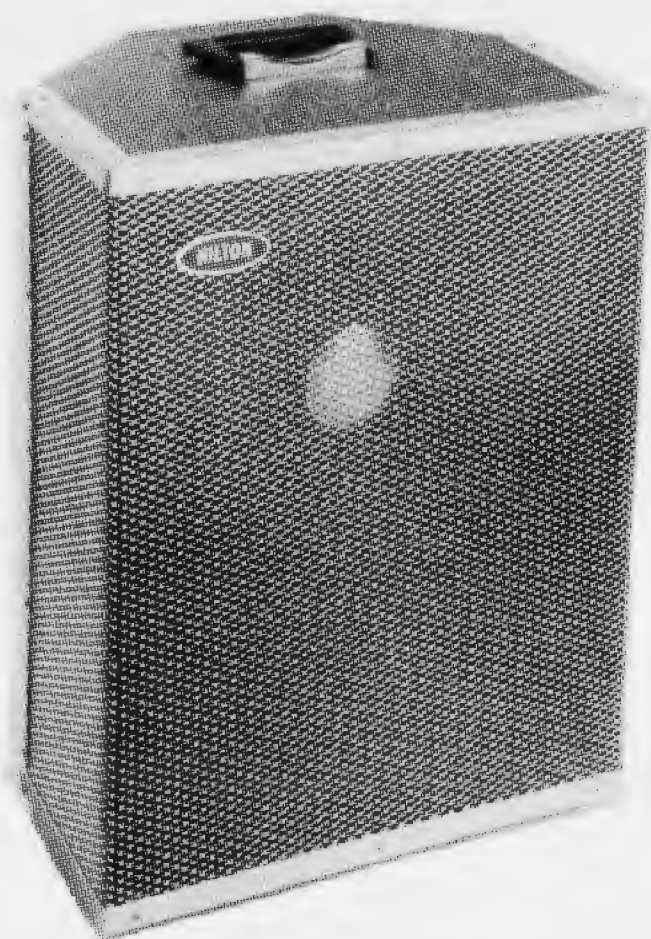
Amplifier and turntable fit together for carrying; dimensions 12½" x 15½" x 18"; total weight 31 pounds.

Lighted control panel and turntable deck.

## Hilton SS-ALT Speaker

For efficiency, dynamic range, distortion-free handling of high audio loads, and separation of voice and music, the Altec-Lansing speaker in the folded horn enclosure has no rivals.

The perfect match for the SS-200 or AC-200.



## Fabulous New Transistorized Sound Systems with Everything the Caller Could Ask for:

Either of the twin 100-watt channels can cover the entire floor. Use the other as a monitor, hold it in reserve, or flip a switch to put both channels under a single set of controls, and cover 200 squares, with power to spare.

A special "Low Gear" makes volume easy to control, in small halls.

Fidelity, response, latitude of tone control unequalled in the square dance field.

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*Want full information about  
Hilton Sound Systems and  
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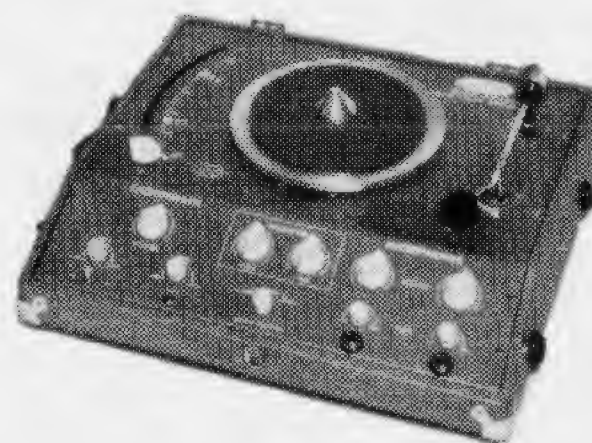
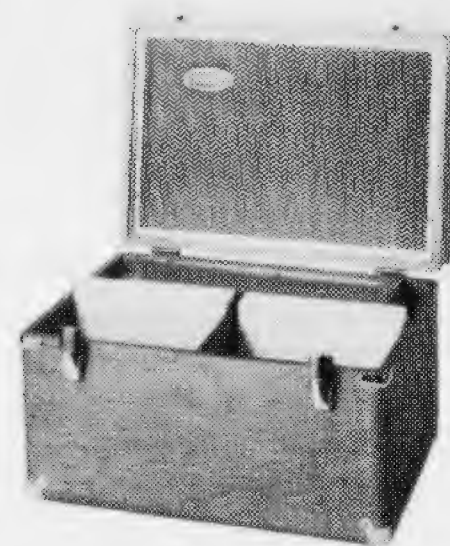
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## AC-200:

Two hundred watts of power, and a built-in turntable—all in an attaché case! 6" x 16" x 18", total weight 19½ pounds. AC-200 can be hand carried on any airliner.

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Monitor channel has separate mic and phono controls—if monitor is desired, plug in any speaker, or use the Hilton record case with speaker built in.

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Hold 100 45 RPM records and have storage space for mike, cords, etc. 100 dust-proof envelopes included. Available in two models:

With Altec-Lansing 755E speaker built into lid, for use with AC-200 as a monitor speaker, or without built in speaker.

**PLEASE NOTE OUR NEW ADDRESS AND TELEPHONE NUMBER!**



# Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF  
SQUARE AND ROUND DANCING



December, 1970

**I**F YOU'RE NOT doing anything tonight, why not hop in the car and meet us in Canoga Park, California (that's in the San Fernando Valley). We'll be dancing to the calling of Joel Orme and we guarantee you a good time. For a sample, here is a collection of the type of patter calling that Joel enjoys using. The calls are not necessarily original with Joel, but they are patterns he enjoys calling and which his many enthusiastic followers enjoy dancing.

Head two gents and corner girl  
Up to the middle and back  
Star thru  
California twirl  
Substitute back over two  
Double pass thru  
First couple right  
First couple left  
Square thru five hands around  
Bend the line and  
Circle eight hands  
Side gents and corner girl  
Walk up to the middle and back  
Star thru  
California twirl  
Substitute back over two  
Double pass thru  
First couple left  
Second couple right  
Star thru  
Dive thru  
Pass thru  
Allemande left

Head couples right and left thru  
Square thru four hands  
Sides face  
Grand square  
Heads cloverleaf  
Heads down the center and  
Cross trail thru  
Allemande left

Heads star thru  
Substitute  
Centers pass thru  
Right and left thru  
Dive thru  
Substitute  
Centers pass thru  
Allemande left

Sides ladies chain  
Heads square thru four hands  
Star thru  
Two ladies chain  
Dixie style to an ocean wave  
Left swing thru  
Left spin chain thru  
Allemande left

Promenade don't slow down  
Head couples wheel around  
Pass thru  
Wheel and deal  
Double pass thru  
First couple left  
The next one too  
Promenade

Head couples swing star thru  
Swing star thru the outside two  
California twirl  
Right and left thru  
Two ladies chain  
Star thru  
Dive thru  
Pass thru  
Right and left thru  
Dive thru  
Pass thru  
Do sa do to ocean wave  
All eight circulate  
Swing thru  
Turn thru  
Allemande

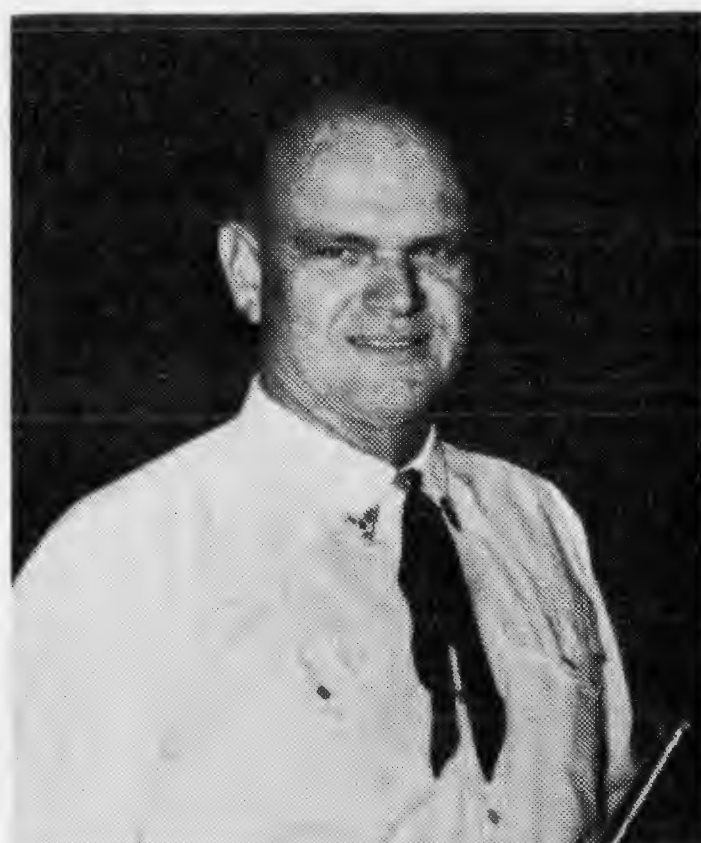
Head couples pass thru around one  
Into the middle  
California twirl  
Right and left thru  
Dive thru  
Pass thru  
Right and left thru  
Dive thru  
Pass thru  
California twirl  
Square thru four hands  
Walk around one  
Into the middle  
California twirl  
Allemande left

Four ladies chain  
Three quarters round  
Head couples right and left thru  
Then whirlaway  
Side couples go right and  
Left allemande



Head ladies chain  
 Heads half square thru  
 Eight chain eight  
 Right and left thru  
 Two ladies chain  
 Eight chain six  
 Right and left thru  
 Dive thru  
 California twirl  
 Eight chain four  
 Right and left thru  
 Dive thru  
 California twirl  
 Eight chain three  
 Allemande left

**JOEL  
 ORME**



*It's only fitting that as we opened the year on this Feature Caller spot with Ray Orme (January issue), we close it with his brother, Joel. Although each is an outstanding caller in his own right, perhaps 15 or 20 times each year the Orme brothers get together for a special evening of duet dances as only this team can call them. Martha and Joel started their square dancing in 1947, just as the "boom" period was hitting the West Coast. So great was the demand for the activity that before a year was out Joel had started calling, getting his inspiration from such inspiring leaders as Carl Myles and Ray Shaw. Joel takes pride in the fact that their four children have danced with them and quite frequently Martha, an accomplished musician, plays piano accompaniment for Joel at some of his dances. The Ormes continue to enjoy the yearly square dance classes they teach, their regular clubs and the literally thousands of wonderful people they see at all of their dances, and from the reaction of so many dancers, the feeling is mutual.*

Head two couples half square thru  
 Right and left thru  
 Face your partner  
 Back out two lines of four  
 Arch in the middle  
 Ends duck out and around one  
 Come down the middle with a  
 Right and left thru  
 Half square thru  
 Right and left thru  
 Face your partner  
 Back out two lines of four  
 Arch in the middle  
 Ends duck out and around one  
 Come down the middle  
 Cross trail  
 Allemande left

From promenade  
 Gents roll back left face whirl  
 Promenade that corner girl  
 Head couples wheel around  
 Right and left thru  
 Then right and left  
 Allemande

From promenade  
 Head couples wheel around  
 Swing thru  
 Spin the top  
 Right and left thru  
 Eight chain thru  
 Square thru three quarters round  
 Allemande left

Head gents and corner girl  
 Up to the middle and back  
 Cross trail thru and  
 Around one  
 Down the middle and  
 Cross trail thru  
 Separate and  
 Around one more  
 Come into the middle and  
 Square thru four hands  
 Find your partner  
 Right and left grand

Head couples double swing thru  
 Same couples double spin the top  
 Same couples right and left thru  
 Dixie chain  
 Girls go left  
 Men go right  
 Allemande left

#### SPECIAL WORKSHOP EDITORS

Joy Cramlet . . . . .	Coordinator
Bob Page . . . . .	Square Dance Editor
Ken Collins . . . . .	Final Checkoff



## RUN BOY RUN

By Bob McDaniel, Topeka, Kansas  
Walk all around that corner one  
Star thru at home and the  
Boys run around that girl  
All eight make a wave and balance  
Swing thru right and left  
Balance one more time  
Turn by the right all the way around  
Men star left girls turn around  
Once around to the same girl  
Star thru and the  
Boys run around that girl  
All eight make a wave and balance  
Swing thru right and left  
Balance one more time  
Turn by the right all the way around  
Men star left girls turn around  
Once around to the same girl  
Star thru and the  
Boys run around that girl  
Left allemande  
Partner right  
Right and left grand

## DIAMOND BAR QUADRILLE

By John Shallow, Diamond Bar, California  
Record: Windsor #4951, Flip Instrumental  
with John Shallow

Note: The commands for prompted quadrilles are given during the last four beats of each eight beat musical phrase and the dancers are to execute the command during the following eight beat phrase. The caller "waits out" the first four beats, as indicated by the four hyphens, then gives the command during the last four beats of the phrase.

### FIGURE:

— — — — One and three right and left thru  
— — — — Same ladies chain you do  
— — — — Two and four right and left thru  
— — — — Same ladies chain you do  
— — — — One and three right and left thru  
— — — — Two and four right and left thru  
— — — — Four couples  
Promenade half the square  
— — — — Four ladies chain  
Three quarters round  
— — — — Sides face grand square  
Walk two three turn, walk two three turn  
Walk two three turn, walk two three reverse  
Walk two three turn, walk two three turn  
Walk two three turn  
Walk two heads right and left thru

### ENDING:

Substitute for least eight beats of Grand square  
— — — — All eight to the middle  
With a whoop and a holler  
— — — — Face your partner do sa do  
— — — — Bow real low

SEQUENCE: Figure twice for heads,  
Figure twice for sides, Ending.

*The singing call Summer Sounds (MacGregor 2051) has enjoyed seasonal popularity. Here, in time for Christmas, is a winter version.*

## SINGING CALL

### CHRISTMAS SOUNDS

By Sue Watson, Meriden, Connecticut

#### OPENER:

Circle left  
Listen to the jingle of the Christmas bells  
The crashing of the evergreen  
That Dad just felled  
Allemande left your corner do sa do  
The gents star left and turn it  
One time you know  
Do sa do the partner  
Your corner allemande  
Come back and promenade the land  
Yuletide carols ringing loud and clear  
Say that Christmas time is here

#### Figure:

You star thru pass thru  
Circle round the track  
Break out and make a line  
Move up and back  
You pass thru with a wheel and deal  
The centers star thru  
Pass thru cloverleaf new centers  
Square thru three quarters round  
Turn corner by the left  
All the way around promenade that pet  
Yuletide carols ringing loud and clear  
Say that Christmastime is here

#### MIDDLE BREAK:

Circle left  
The laughter of the children  
At a snowball fight  
A snowman with a scarf to  
Keep him warm at night  
Allemande left your corner do sa do  
The gents star left one time you know  
Do sa do the partner  
Your corner allemande  
Come back and promenade the land  
Footsteps crunching in the crisp white snow  
Say that Christmastime is here

#### ENDING:

Circle left  
The quiet little children  
Sleeping Christmas Eve  
They're dreaming of the presents  
Santa Claus will leave  
Allemande left your corner do sa do  
Gents star left one time you know  
Do sa do the partner  
Your corner allemande  
Come back and promenade the land  
Here is what we'd like to say  
Have a merry Christmas Day  
Bow to the partners corners too  
That's it we're thru

SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending.



# ROUND DANCES

## DREAM WALK — Grenn 14137

Choreographers: Bud and Shirley Parrott

Comment: Good music and a slow tempo two-step for experienced dancers.

### INTRODUCTION

1-4 OPEN Wait; Wait; Roll LOD, —, 2, —; Walk Fwd, —, Pickup to CLOSED M facing LOD, —;

### PART A

1-4 Side, Close, Cross/Check, —; Recov, Side, Thru end in BANJO, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —;  
5-8 Fwd, Close, Back, —; Back, Close, Fwd, —; Fwd, —, Manuv end M facing RLOD in CLOSED, —; Pivot, —, 2 end M facing WALL, —;  
9-12 Turn Two-Step end M facing RLOD; Back, Close,  $\frac{1}{4}$  L Turn end M facing WALL, —; Side, Close,  $\frac{1}{4}$  L Turn end M facing LOD in BANJO, —; Rock Fwd, —, Recov, —;  
13-16 Back, Close, Fwd, —; Fwd Two-Step; Manuv Two-Step end M facing RLOD in CLOSED; Pivot, —, 2 end M facing WALL in LOOSE-CLOSED, —;

### PART B

17-20 Side, Front, Side, —; Thru, —, Side, Close; Side, Close, Fwd, —; Rock Fwd, —, Recov, —;  
21-24 Side, Front, Side, —; Thru, —, Side, Close; Side, Close, Back, —; Rock Back, —, Recov, —;  
25-28 Side, Close, Cross, —; (Back, Close, Fwd end in SEMI-CLOSED facing LOD, —) Side, Close, Cross, —; Walk Fwd, 2, Step/Close, Step; Rock Fwd, —, Recov, —;  
29-32 Back, Close, Fwd, —; Fwd Two-Step; (Twirl) Walk Fwd, —, 2, —; Pickup to CLOSED, 2, 3, —;

SEQUENCE: A — B — A — B — plus meas 17-28 and Ending.

Ending:

1-6 Back, 2, Back/Close, Back; Rock Back, —, Recov/ $\frac{1}{4}$  R Turn end M facing WALL in CLOSED, —; Pivot, 2, 3, 4 end facing LOD in SEMI-CLOSED; Walk Fwd, —, 2, —; (Twirl) Fwd, —, 2, —; Ack.

## CANADIAN QUICKSTEP — Grenn 14137

Choreographers: Charlie and Nina Ward

Comment: Unusual music and a fast moving dance for those with experience in the quick-step routines.

### INTRODUCTION

1-4 OPEN Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing LOD, —, Touch, —;

### PART A

1-4 Fwd, —, Fwd/Turn face WALL, —;

Side, Close, Back to SIDECAR, —;

Back, —, Side, Close; Side, —, Fwd to MOD-BANJO Check, —;

5-8 Cross, Side, Fwd, Lock; Fwd, —, Manuv end facing RLOD, —; Side, Close, Back, —; Spot Pivot end facing DIAG RLOD and WALL (still in BANJO), —, Back, —;  
9-12 Back, Lock, Back, —; Back, —, L Turn end facing DIAG LOD and WALL, Fwd; Fwd, Fwd, Lock, Fwd; Fwd/Manuv, —, Side, Close end facing RLOD;

13-16 R Turn to end facing LOD, —, Side, Close; R Turn to face RLOD, —, Side, Close; R Turn to face LOD, —, Side, Close; Fwd, —, Fwd, Lock end in CLOSED;

### PART B

1-4 Fwd, —, Manuv end facing RLOD, —; Side, Close, R Turn end facing DIAG LOD and COH, —; Side, Draw, —, —; Slide, Close, Back, Side end in MOD—BANJO;

5-8 Fwd, Lock, Fwd/L Turn face RLOD, —; Side, —, Back, —; Back, Lock, Back, —;  $\frac{1}{2}$  R Turn face LOD, —,  $\frac{1}{4}$  R Turn face WALL in CLOSED, —;

9-12 Side, Close, Side, —; XIB, —, Recov, —; Side, Close, Side, —; XIB, —, Recov, —;

13-16 Side, Close, Pivot, —; 2 face LOD in SEMI-CLOSED, —, Fwd, —; Manuv to CLOSED, —, Pivot, —; 2 end facing LOD, —, Fwd, Lock;

SEQUENCE: A — B — A — B — A plus Ending.  
Ending:

1-2 Fwd, —, Fwd, —; Side, Close, Side, Point twd RLOD.

## WITHOUT YOU — Belco 240

Choreographers: Bud and Shirley Parrott

Comment: An easy waltz routine and music has a strong waltz beat. The dance has some left turning waltzes.

### INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, Point, —; Together BUTTERFLY, Touch, —;

### PART A

1-4 Waltz Away; Waltz Manuv end CLOSED M facing RLOD; Dip, —, —; Recov, Fwd, 2;

5-8 (L) Waltz Turn; (L) Waltz Turn end M facing COH; (Lady Under R face, 2, 3 end BUTTERFLY facing partner)  $\frac{1}{2}$  L Face turn, 2, 3 end facing WALL; Side, Draw, Touch;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED facing LOD;

### PART B

17-20 Fwd Waltz; Step, Swing, —; Fwd Waltz; Fwd, Face end CLOSED M facing WALL, Close;

21-24 Fwd, Side, Close; Back, Side, Close; Dip, —, —; Recov/Spot Pivot, 2, 3 end SEMI-CLOSED facing LOD;



25-28 Repeat action meas 17-20:  
 29-32 Repeat action meas 21-24 except to  
 end In BUTTERFLY M facing WALL:  
 SEQUENCE: A — B — A — B — Second time  
 thru retard pivot, Step Apart and Point.

#### **CAN'T GET LOVIN' — Belco 240**

**Choreographers:** Paul and Laura Merola

**Comment:** Lively music and an easy sixteen  
 measure routine that goes thru four times.

##### **INTRODUCTION**

1-4 **DIAGONIAL OPEN** Wait; Wait; Apart,  
 —, Point, —; Together to face M facing  
 WALL in BUTTERFLY, —, Touch, —;

##### **DANCE**

1-4 **Side, Behind, Side, Behind; Roll** LOD,  
 —, 2 end facing RLOD L OPEN, —; Bwd  
 Two-Step; Bwd Two-Step;

5-8 **Back, Close, Fwd, —; Side, Close, Thru**  
 to face M facing WALL in CLOSED; —;  
**Side, Close, Side, Close** to face LOD  
 SEMI-CLOSED; **Walk Fwd, —, 2 end**  
 facing M facing WALL, —;

9-12 **Side, Behind, Side** to OPEN, —; (Wrap)  
 $\frac{3}{4}$  R Two-Step end facing RLOD and  
 COH; M's L & W's R hands joined  
 (release others) (Bwd, 2, 3, —;)  
**Fwd, 2, 3** to face, —; **Side, Close,**  
**Thru** end facing RLOD SEMI-CLOSED,  
 —;

13-16 **Turn** to face partner on first step  
 repeat action meas 9-12 moving in  
 RLOD:

SEQUENCE: Dance goes thru four times plus  
 Ending.

Ending:

1-4 **Side, Behind, Side, Behind** turn to  
 SEMI-CLOSED; **Walk Fwd, —, 2, —;**  
 (Twirl) **Walk Fwd, —, 2, —; Apart, —,**  
**Ack, —.**

#### **MAMA'S GONE — Hi-Hat 880**

**Choreographers:** Irv and Betty Easterday

**Comment:** Lively Dixieland music and an easy  
 routine that offers something a bit different.  
 Eight of the thirty two measures are  
 repeated.

##### **INTRODUCTION**

1-4 **OPEN FACING** Wait; Wait; Apart, —,  
 Touch, —; Together to SEMI-CLOSED,  
 —, Touch, —;

##### **PART A**

1-4 **Fwd Two-Step; Fwd Two-Step; Fwd,**  
**Close, Back, Close; Walk Fwd, —,**  
**2 end** M facing WALL in LOOSE-  
 CLOSED, —;

5-8 **Side, Behind, Side, Front; Pivot, —,**  
**2 end** M facing LOD, —; **Side,**  
**Close, Cross, —; Side, Close, Cross,**  
 — end in BANJO M facing LOD;

9-12 **Fwd, Lock, Fwd, —; Rock Fwd, —,**  
**Recov, —; Back, Cut, Back, —; Rock**  
**Back, —, Recov** to CLOSED, —;

13-16 **Turn Two-Step; Turn Two-Step** end in

SEMI-CLOSED facing LOD; (Twirl) **Walk**  
**Fwd, —, 2, —; 3, —, 4 end** in  
 BUTTERFLY M facing WALL, —;  
 17-20 **Back, Close, Fwd** to BUTTERFLY  
 SIDECAR, **Swing; Back, Step, Step, —;**  
**Back, Close, Fwd,** to BUTTERFLY  
 BANJO; **Back, Step, Step, —;**  
 21-24 **Change Sides, 2, 3** to LEFT OPEN, —;  
 (Wrap) **In Place, 2, 3, —; (Unwrap end**  
 facing COH) **In Place, 2, 3 end** facing  
 WALL, —; **Side, Close, Thru** to  
 BUTTERFLY;

25-28 Repeat action meas 17-20:

29-32 Repeat action meas 21-24:

SEQUENCE: Dance goes thru twice plus Ending.  
 Ending:

1-6 **Fwd Two-Step; Fwd Two-Step; Fwd,**  
**Close, Back, Close; Walk, —, 2, —;**  
**Turn, —, Lift, —; Apart, —, Point, —.**

#### **LOLA — Hi-Hat 880**

**Choreographers:** Archie and Nora Murrell

**Comment:** A routine that will offer real interest  
 to those dancers that have had Tango  
 experience. Music is excellent.

##### **INTRODUCTION**

1-4 **CLOSED M facing** LOD Wait; Wait;  
 Apart to OPEN FACING, —, Stamp, —;  
 (L Spin end in CLOSED) **Together,**  
**2, , Stamp.**

##### **DANCE**

1-4 **Fwd, —, 2, —; Rock Side, Recov,**  
**Thru/Dip** end in REV SEMI-CLOSED,  
 —; **Recov, Side, Thru** end in CLOSED  
 M facing LOD, —; **Fwd, Side, Draw, —;**  
 5-8 **Fwd, —, Manuv** end M facing RLOD,  
 —; **Pivot, 2 end** facing LOD and  
 SEMI-CLOSED, **Lunge Fwd, —; Rise; —,**  
**Twist** to REV SEMI-CLOSED, —; **Behind,**  
**Side, Thru** to face LOD, —;

9-12 (Fan) **Rock Bwd, —, (Fan) Fwd, —;**  
**Fwd, —, Pickup** to CLOSED, —; **Run**  
**Fwd** blend to BANJO M facing LOD,  
**2, Fwd/Lock, Point; Step Bwd, —,**  
 (Flare) **Fwd** to SEMI-CLOSED, —;

13-16 **Fwd, —, Hook, —; Around, 2, 3, 4 end**  
 CLOSED M facing WALL; **Side, —, Thru**  
 M facing LOD, —; **Fwd, Side, Draw, —;**  
 17-20 **Side, —, Thru** M facing LOD, —; **Pivot,**  
**2 M facing** RLOD, **Side, Behind; Turn**  
**R end** M facing LOD, —, **Close, —;**  
**Corte Back** to SEMI-CLOSED, —,  
**Thru, —;**

21-24 **Pickup** to CLOSED, **Side, Draw, —;**  
**Corte Back** to SEMI-CLOSED, —, **Thru,**  
 —; **Pickup** to CLOSED, **Side, Draw, —;**  
**Fwd** to SEMI-CLOSED, —, **Fwd, —;**  
 25-28 (Twirl) **Fwd, 2, Lunge Fwd, —; Recov,**  
 —, **Cut, Back; Rock Back, —, Recov,**  
 —; **Fwd, —, Pickup** to CLOSED M  
 facing LOD, —;

29-32 **Rock Fwd, Recov** to BANJO M facing  
 LOD, (Flare) **Step Back, —; Pickup** to

(more next page)



CLOSED, —, Corte Back, —; Recov, —,  
Run, 2; Fwd, Side, Draw, —;  
SEQUENCE: Dance goes thru twice plus Ending.  
Ending:  
1-3 Corte, —, Twist, —; Recov, —, Apart,  
Stamp; (L Spin) Together, 2, 3, Stamp.

### THRU THRU TO WHO

By Jim Mineau, Arroyo Grande, California  
Heads star thru  
Pass thru swing thru  
Boys run around that girl  
Hinge and trade  
Centers pass thru  
Right and left thru  
Dive thru pass thru swing thru  
Boys run around that girl  
Hinge and trade  
Centers pass thru  
Right and left thru  
Dive thru  
Square thru three quarters  
Allemande left

### SINGING CALL\*

#### NOTHING COULD BE FINER

By Ken Anderson, Newtonville, New York  
Record: Jay-Bar-Kay # 113, Flip Instrumental  
with Ken Anderson

Figure:  
Circle left  
\*Nothing could be finer than to be  
In Carolina in the morning  
Allemande left your corner  
Do sa do your own  
Men star left one time  
Turn thru at home allemande left  
Come back and swing your own  
Heads (sides) promenade just half way  
Down the middle star thru Frontier whirl  
Right and left thru turn your girl  
Eight chain six in the morning  
Nothing could be finer than  
To swing your corner girl  
Allemande left and weave the ring  
If I had Aladdin's lamp for  
Only a day  
Meet your girl and  
Promenade her that way  
\*Nothing could be finer than to be  
In Carolina in the morning  
Circle left  
Alternate:  
\*Nothing could be sweeter than my  
Sweetie when I meet her in the morning  
TAG:  
Allemande left your corner come back  
And swing your partner  
In the morning  
SEQUENCE:  
Figure four times, Tag.

### U TURN BACK

By Cliff Long, Mars Hill, Maine  
Heads square thru four hands  
U turn back  
Pass thru swing thru  
Girls do a U turn back  
Right and left thru  
Square thru four hands  
U turn back  
Star thru U turn back  
Pass thru U turn back  
Star thru swing thru  
U turn back  
Left allemande

Here are a couple using Tag The Line sent to  
us by Edward "Babe" Cross,  
Jefferson City, Missouri

### TAGGER BLUES

Sides promenade halfway  
In the middle swing thru  
Spin the top  
Right and left thru  
Two ladies chain  
Square thru three quarters  
Circle four with outside two  
Sides break  
Two lines of four pass thru  
Tag the line out  
Wheel and deal  
Centers pass thru  
Swing thru the outside two  
Spin the top  
Right and left thru  
Star thru dive thru  
Substitute  
Centers pass thru circle four  
Heads break two lines of four  
Bend the line pass thru  
Tag the line out  
Wheel and deal  
Substitute star thru  
Two ladies chain  
Right and left thru  
Cross trail  
Left allemande

### TAG YOU'RE IT

Heads square thru four hands  
Do sa do ocean wave  
Tag the line left  
Wheel and deal  
Two ladies chain  
Right and left thru  
Dive thru substitute  
Centers pass thru  
Do sa do ocean wave  
Swing thru  
Tag the line right  
Wheel and deal  
Dive thru  
Right and left thru  
Square thru three quarters  
Left allemande



## TAKE A GOOD LOOK

*Here are some of the drills to illustrate Scoot Back described on page 16. A couple of the drills will be incorporated with the Curlique discussed in the September issue.*

Do sa do make an ocean wave  
Scoot back  
Scoot back  
Right and left thru  
Dive thru  
Square thru three quarters  
Allemande left

One and three square thru  
Do sa do make an ocean wave  
Spin chain thru  
Girls circulate one position  
Scoot back  
Swing thru boys run  
Wheel and deal  
Allemande left

One and three slide thru  
Curlique  
Scoot back (boys turn thru  
girls fold right)  
Boys run  
Cross trail thru  
Allemande left

One and three slide thru  
Curlique  
In your four circulate one position  
Scoot back (girls turn thru  
boys fold right)  
Circulate one position more  
Boys run  
Cross trail thru  
Allemande left

With Curliques  
One and three right and left thru  
Slide thru  
Curlique  
In your four circulate one position  
Boys run  
Square thru four hands (equal heads  
lead to the right)  
Circle four and break to a line  
Slide thru  
Curlique  
Scoot back (boys turn thru  
girls fold right)  
Boys run right and left thru  
Pass thru wheel and deal  
Double pass thru  
First go left next go right  
Star thru slide thru  
Curlique  
Scoot back  
Boys run pass thru  
Allemande left

## ABOUT THE WORKSHOP

Patter calls that go into the Workshop section are received from callers and dance originators all over the world. Dances selected for publication are those that, after being checked in our two Sets in Order Workshops (the first with live dancers called by Bob Page and the other with teacups and diagrams supervised by Ken Collins), are found to be workable and somewhat original. The four singing calls chosen each month are the ones receiving the highest rating by our record reviewer. As space permits we try to reprint the cues only of all the round dances released by the specialized square dance recording companies during the month. The feature caller spot and other call specialties are all double checked by workshopping before being printed.

### SINGING CALL\*

#### SNOWBIRD

By Ernie Kinney, Cantua Creek, California

Record: Hi-Hat # 397, Flip Instrumental

with Ernie Kinney

OPENER, ENDING

Circle left

Beneath this snowy meadow cold and clean

The unmown grass lies waiting

For its gold to turn to green

Left allemande then

Weave around you go

For the thing that I want most

In life's to do a do sa do

Men star left inside the ring I say

Turn thru left allemande

Then promenade that way

When our love forever is untrue

And if I could you know that

I would fly away with you

FIGURE:

Heads separate go half way

Round with you

Star thru rock up and back

Then do a right and left thru

Square thru four hands inside the ring

Slide thru star thru

Then you roll away

Turn thru left allemande

Then weave the ring

And speak of flowers that will

Bloom again in the spring

Do sa do and promenade her too

Anything that it would tell me

That's the thing that I would do

TAG:

Fly away with you

SEQUENCE: Opener, Figure twice for sides,  
Figure twice for sides, Ending.



## **SINGING CALL\***

### **LOVERS SONG**

By Kenny McNabb, Buena Park, California  
**Record:** MacGregor #2075, Flip Instrumental  
with Kenny McNabb

**OPENER, MIDDLE BREAK, ENDING**

All join hands circle left  
You circle round this set  
Four ladies whirlaway you circle then  
Four ladies whirlaway  
Why you circle left I say  
Left allemande make an allemande thar  
Well those men back right in  
Back this star round again  
Shoot that star swing your own  
And then promenade  
Throw it high throw it far  
Each ole note becomes a star  
Now this whole world  
Can sing this lovers song

**FIGURE:**

Two and four right and left thru  
Turn 'em twice now what'ta you do  
Those heads promenade  
Go full around  
Two and four square thru  
Four hands round will do  
Four hands round and do a  
Right and left thru do sa do  
Full round now when you're thru  
All eight circulate will do  
Swing the corner lady promenade  
Throw it high throw it far  
Each ole note becomes a star  
Now this whole world  
Can sing this lovers song

**SEQUENCE:** Opener, Figure twice for sides,  
Middle break, Figure twice for heads,  
Ending.

Bruce Welsh of New Orleans, Louisiana, sent in  
the following three breaks using the Boys Run  
movement.

Four ladies chain  
Heads star thru  
Pass thru  
Split two  
Around one  
Line up four  
Pass thru  
Boys run left  
Allemande

Heads square thru  
Do sa do to an ocean wave  
Balance  
Boys run  
Promenade  
Heads wheel around  
Right and left thru  
Do sa do to an ocean wave  
Boys run  
Cast off three quarters  
Allemande

Heads right and left thru  
Head ladies chain  
Heads pass thru  
Both turn right  
Lady round two  
Gent around one  
Line up four  
Pass thru  
Ladies fold  
Do sa do to an ocean wave  
Balance  
Boys run right  
Line up four  
Move up and back  
Star thru  
Allemande

### **DIZZY TURNS**

By Bobby P. Lockeby, Fukuoka, Japan

Circle left  
Break it up with a do paso  
Partner left corner by the right  
Partner left all the way around  
Don't stop go red hot  
Right hand lady right hand round  
Partner by the left all the way round  
Corner by the right  
Back to the partner like an  
Allemande thar  
Shoot the star a full turn  
Go to the corner with a wrong way thar  
Shoot the star a full turn  
Box the flea change hands  
Box the gnat pull by like a  
Right and left grand  
Meet your partner and promenade

### **CENTERS STAR THRU**

By Ed Fraidenburg, Midland, Michigan

Heads spin the top  
Sides divide and right and left thru  
Pass thru wheel and deal  
Centers star thru spin the top  
Others divide and right and left thru  
Pass thru wheel and deal  
Substitute  
New centers star thru spin the top  
Others divide and right and left thru  
Pass thru wheel and deal  
Substitute  
Centers star thru spin the top  
Others divide and right and left thru  
Pass thru wheel and deal  
Substitute and  
Square thru three quarters  
Left allemande

### **YEARBOOK NOTES**

*The 1972 Yearbook of SQUARE DANCING containing all of the dances of 1970 and 1971 will be ready for distribution in December 1971. The Yearbook series which now contain two-year collections each feature more than 1,000 contemporary dances.*



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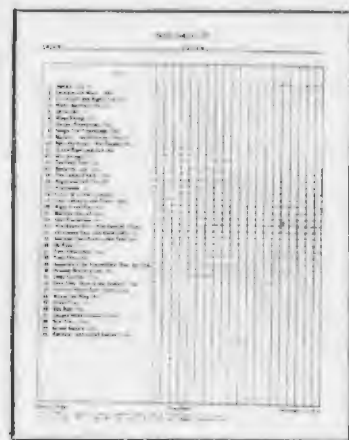
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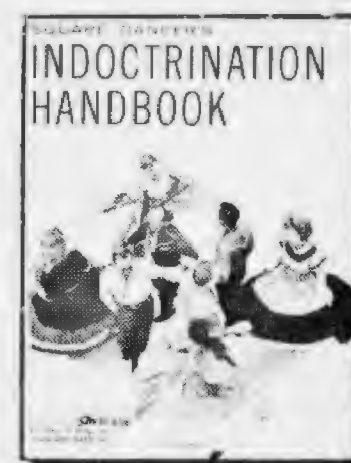
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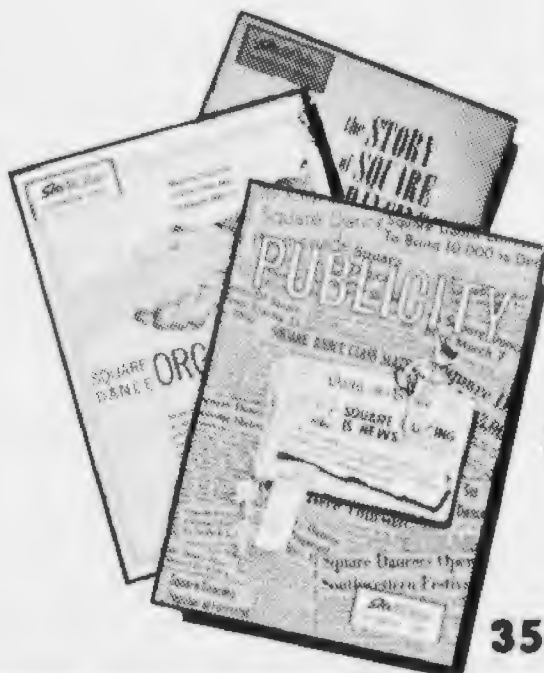
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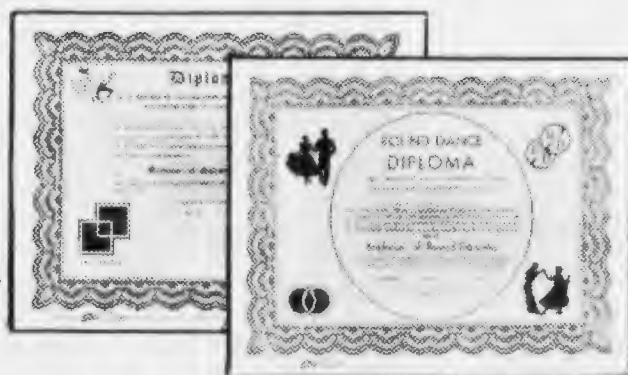
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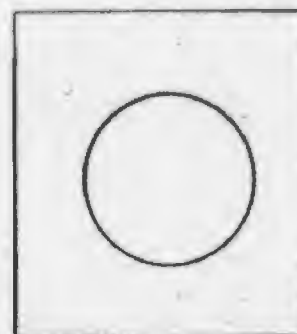
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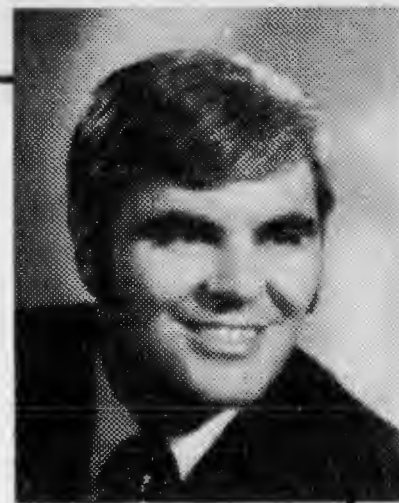
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## CALLER of the MONTH



Ken Bower — Des Moines, Iowa

**K**EN BOWER'S FIRST LOOK at square dancing was initiated by some fellow workers who pushed him into taking lessons. By graduation time he thought the whole idea was great and wondered why he hadn't thought of it sooner. He was even learning some of the singing calls so he could contribute them to the practice sessions that took place between lessons.

This was all that was needed; calling became more and more exciting to Ken and he became more and more interested in it. In May of 1962 he called his first dance.

He now calls for club dances, festivals, conventions and week-end institutes, the whole gamut at the mike. At home Ken is club caller for two clubs regularly. One is for adults and the other is a youth group for which he also teaches beginners classes.

As time off from his work with a Des Moines printing company permits, Ken travels to square dance gatherings all over the country. He is also on the staffs at Boyne Highlands Square Dance Institute and Fun Valley Square Dance Institute.

Ken is a recording caller, too, and has been for several years. He records on the Wagon Wheel label and his latest releases are But for



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RB 115 — "Daddy is a Square Dance Calling Man"  
RB 116 — "Make The World Go Away"

### FORMER RELEASES OF INTEREST:

RB 103 — "White Christmas"  
RB 109 — "Goodnight Irene"  
RB 108 — "Brown Mt. Lights"



Love and Your Time Hasn't Come Yet.

The Bowers—Ken and his wife Dee—have three children; Kevin, 12; GiGi, 11 and Jeff, 8 years old. They are all square dancers and enjoy traveling with their parents to square dance affairs as much as possible.

Ken Bower is one of the new breed of square dance callers who have come up in the past few years, bringing youthful exuberance, a quality of excitement and an innate sense of being an entertainer to their stints at the mike. And the fact that his children are growing up with square dancing augurs well for the future.

### ROUND DANCE POLL IN OHIO

The Buckeye Poll of the Ohio Round Dance Teachers chose the following as the leading favorite rounds in October: Folsom Prison Blues, Birth of the Blues, Shenandoah Waltz, Love is for the Two of Us, April, Dancing Shadows, Pillow Talk, It All Depends on You, Try Some Tenderness and Tango-Bongo and My Shadow tied for 10th place.

December dance events in Ohio which will feature round dancing are the 11th Annual Snow Festival in Akron on December 6; the 10th Annyule Snowball in Toledo on December 28; the 4th Annual Snowflake Ball on December 29.

### SILVER SPURS DANCERS

Spokane's famed Silver Spurs, a group of young dancers beautifully trained by "Red" Henderson, enjoyed a successful tour of the Rocky Mountain and Pacific Coast States during the summer months. They put on their brilliant and varied shows in Utah, New Mexico, Arizona, California and Oregon, enjoying the points of interest in the various areas as well as presenting their performances.

A tour across the United States to the Eastern Coast is part of the agenda for summer, 1971. They hope to schedule performances en route to help cover their costs. The tour will begin when the school year is completed and the young people hope to take in the 20th National Convention in New Orleans. Groups interested in sponsoring this talented group of teen-agers may write to E. S. Henderson, Silver Spurs Director, Consultant in Health, Physical Education and Athletics, Spokane Public Schools, West 825 Trent Ave., Spokane, Wash. 99201.

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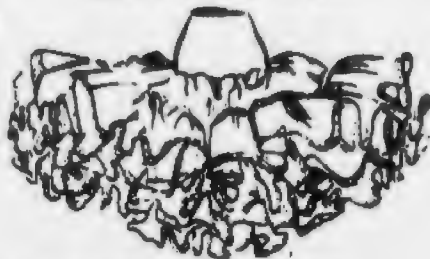
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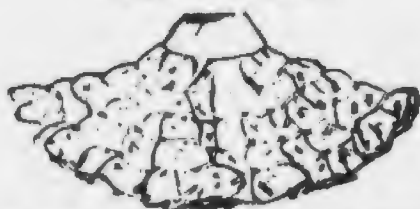
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## Square Dance Date Book



Dec. 4-5—Wagon Wheelers 10th Winter Wonderland S/D Fest., City Park, Shelby, N.C.

Dec. 6—11th Annual Snow Festival Akron, Ohio

Dec. 13—14th Ann. Gulf Coast Callers Benefit S/D Ball, Grand Ballroom, Rice Hotel, Houston, Tex.

Dec. 25—PSARDA 4th Annual Toys for Tots Dance, Warwick H.S. Cafe, Newport News, Va.

Dec. 28—10th Annyule Snowball Toledo, Ohio

Dec. 29—4th Annual Snowflake Ball Toledo, Ohio

Dec. 31—Blue Ridge Twirlers Annual New Years Party, Frederick Co. Jr. H.S., near Winchester, Va.

Jan. 8—Pre-Convention Dance, Convention Hall, Alexandria, La.

Jan. 9—2nd Ann. S/D Fest. & Convention, Rapides Parish Coliseum, Alexandria, La.

Jan. 15-17, 1971—23rd Ann. Southern Ariz. S/ & R/D Festival, Canyon del Oro H.S., Tucson, Ariz.

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By: Roy & Phillis Stier

"HANG LOOSE" (B)  
By: Lou & Darlene Fair





(LETTERS, continued from page 3)

Basic Movements in Square Dancing" was a big help. We danced on the night of our arrival even tho' it was not their regular dance night. Marie is the only one who reads, writes and speaks English; some of the others understand or speak a few words. However, all this doesn't matter when the music starts; they understand all calls they are familiar with and now many more.

T/SGT Donald M. Orman  
APO New York

Dear Editor:

Congratulations on a fine job with Square Dancing Magazine. My wife and I enjoy each copy and as a comparatively new caller I get a lot of meat out of it. I am puzzled about one thing, tho', and wonder if you could enlighten me.

Why is it not possible to buy round dance records with the cues voiced on the record—one side with music, the other side with music and cues?

Al Howe  
Hilton, N.Y.

A number of years ago when we were actively producing records we felt that a great help to round dancers and teachers alike would be to put out records like you suggest. We did do so and then the complaints really started coming in. It seems that round dancers want two rounds on each record. At any rate, the records did not prove as useful as we had hoped, so we stopped the practice. The idea is a good one; it just doesn't "sell."

— Editor

Dear Editor:

Long before square dancing became urban it was called "barn" dancing, in a real barn, on a hay-polished floor, always before haying

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time. The "caller" was a grizzled, very old veteran of the 1890's and the music was one fiddle, to one tune. No, two tunes—the other for the waltz, contra or folk dance.

It was at one of these dances, when I was knee-high to a grasshopper, that during a break, sipping home-made cider and munching on oatmeal cookies and gingerbread, the question was asked of the caller, "How *did* the words 'Allemande Left' originate?"

And here is his story:

"Years ago, in Merrie Ole England, during the 18th century, when men wore lace at the wrist, pantaloons, wigs and silk stockings (the French influence) and the women wore hoops and low-cut blouses, the minuet was the rage and many dance classes were held at the King's Court. Because they were human some individuals didn't know their right hand from their left. There was one individual in particular who seemed to concentrate more on the décolleté of the fair young maidens than on the instructor, thus constantly breaking up the set.

"The English dancing teacher, with the usual British unruffled demeanor, would patiently correct and wait, correct and wait. After many polite corrections the King, losing his patience, rose up from his royal throne and in majestic wrath, shouted at the top of his stentorian voice, "Allemand, LEFT, damme!"

"Poor old Allemand was so badgered after that he finally fled home to France."

So Allemande Left was born. That's his story and I'm stuck with it.

Frank P. Fritz  
Holiday, Fla.

Hey, some real research in action! We've heard some wild ones about old Allemande Left and this really belongs in that category! Thanks for the delightful account. — Editor

Dear Editor:

There was square dancing on the green concourse at Minneapolis-St. Paul International Airport on Sept. 11 as 164 Minnesota square dancers left for a 20-day tour of Europe sponsored by Spares and Pairs. Countries visited were Holland, Belgium, Germany, Austria, Italy, Switzerland and France.

For our first fun night we were driven to Volendam out of Amsterdam in Holland and enjoyed watching Dutch folk dancing by the



costumed Schemmer dance group. Then we danced to our caller Virg Hintz. Our guide, Jaap, took over the mike and the Dutch people and Americans all danced together. Excellent results considering our friends did not speak English.

The Heidelberg Hoedowners received us in grand style at the famous Schwetzingen Castle in Germany with guest callers and a delicious torte. In Munich we were guests of the Dip-N-Divers, dancing to Virg and guest callers. In Rome the Romanders had arranged a dance on the famous Piazza Navona. In a short time we had hundreds of enthusiastic spectators who would have been willing to join in the fun.

We can all join hands in square dancing friendship, as all of this proved, for all the world to see!

Evelyn Lund  
Minneapolis, Minn.

Dear Editor:

I guess square dancing is a little like bringing up a child; when you are closely involved you are not as aware of change. At least I was surprised to pick up an old Sets in Order and read about the roughness of challenge dancing. Now the first thing that impresses visitors to our challenge club is the smoothness of the dancing . . .

Altho' there has probably been some improvement I would like to see teachers of new dancers put a lot more emphasis on smooth dancing. It is not enough to say, "Don't be rough." The teacher could say, "Don't pull on a 'pull by' and drop hands when you are even with the one with whom you are doing a 'pull by'." "Touch but don't grab the hand for a 'star thru' type figure," to mention only a few.

From the first lesson I am for putting the "dance" in square dance.

Bernice Rilling  
Rockford, Ill.

#### Convention Feed Back

Dear Editor:

After the National Convention in Louisville, which I thought was a poor convention in many ways (air-conditioning, after parties, caller programming, etc.), it seems to me there should be a panel at our Conventions to discuss last year's Convention's good and bad things. I am sure from talking to lots of callers and dancers that there is much room for needed discussion of future Conventions. May-

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be we are in the dark and wish to see the light on this but a serious aspect arises here for future Conventions that I believe we should all have a "say" about.

Also, for many years I have thought of the idea for a building in this great U.S.A., built or purchased for square dancing and owned by square dancers. Just think what a share in this at one \$1.00 per person could bring in! The place could be centrally located and information could be funnelled into and out of it, which would keep square dancing across the

country on a more or less even keel for all dancers.

Something to think about at New Orleans.

Phil De Foe

Fort Lauderdale, Fla.

We are intrigued with the idea of a panel that could objectively analyze previous Conventions; possibly it could be held on the afternoon of the last full day of the Convention so that ideas are fresh and to the point. A building for square dancers located as near the center of the country as possible to be accessible to the greatest numbers of people sounds good. — Editor

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**JK-112 "I'LL NEVER FALL IN LOVE"**

Caller: Kip Garvey

**JK-111 "LUCKY SON OF A GUN"**

Caller: Red Bates



**KEN  
ANDERSON**



**KIP  
GARVEY**

**RED HOT RELEASES**

**JK-117**

**"SNOWBIRD"**

Caller: Ken Anderson

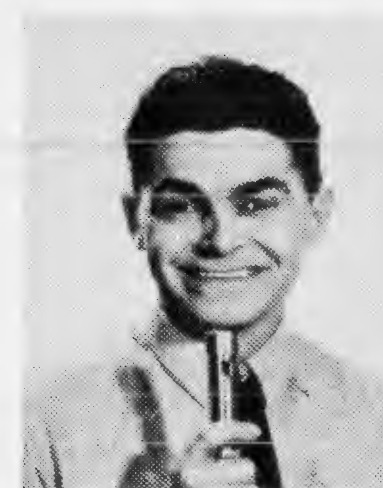
**JK-119**

**"SANTA CLAUS  
IS COMING  
TO TOWN"**

Caller: Dick Jones



**PHIL  
ADAMS**



**DICK  
JONES**



Dear Editor:

We have read in your magazine so much about the different leaders in the square dance field that we feel we know them personally.

And then to see the Badge of the Month in the August issue brought us even closer. Shelly and Rosie Coon have taught square dancing for many years and are still going strong. At their big annual square dance on the slab in Mountain View, Okla. there were 23 squares in the Grand March. It was a gorgeous affair, just as it has been for 23 years, and has never been rained out.

Howard and Helen Metcalfe  
Durham, Okla.

Dear Editor:

In a letter published in the July issue of Square Dancing your reader Louis Schlater expresses his opinion that outside of the U.S.A. square dancing is done, quote "certainly not with the natives," unquote. I'd like to correct this obviously wrong opinion. I can only speak for Germany but here, at least, are many people who not only speak English but do so well enough to understand square dance calls and even to call themselves. Many of the

square dance clubs founded by U.S. military personnel have come to accept German members and they do not regret having done so.

As to our style of dancing maybe Mr. Schlater would like to consult the participants of the Spares and Pairs (from the Twin Cities area) European Tour, whom my club, the Munich Dip-N-Divers, hosted for a dance at the Lowenbraukeller here. It was a swell dance, I can assure you! Our stateside friends danced to the calling of their own caller, Virgil Hintz, and also to our own caller-to-be (German, like most of our members), Camillo Buecher, and had great fun.

"Doc" Panholzer

Munich, Germany

We have become very aware in the last several months of the increased interest among Germans in American Square Dancing. The folks who returned from the Overseas Round-Up mentioned how pleased they were to meet so many Germans among the dancers.

— Editor

Dear Editor:

We agree with your idea of having at least one club in an area which only goes so far in the square dance program and does not try to

## THE OTHER SIDE OF THE MIKE

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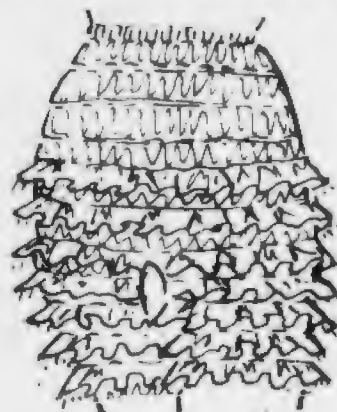
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swamp the dancers with new basics every week. A Basic Square Dance Club would leave people free to come at any time without fear of having to hot-rod all over the place.

Square dancing has a peculiar place in our hearts and particularly the new dancers' participation in such a wonderful recreation.

Paul and Valeta Rice  
Honolulu, Hawaii

Dear Editor:

Your magazine is great, its aims wonderful and the benefit to all of the dancing people is

apparent in every issue. Keep up your crusade for us dancers.

Harry T. Evans  
Philadelphia, Pa.

Dear Editor:

Your Travel Guide has surely been a welcome addition to Square Dancing Magazine. I've just been making notes on the margins, adding names of "contacts" to those listed. Might it be possible for you to insert a blank page at the end of the section to accommodate additions?

# CHOREO GUIDELINE

By WILL ORLICH

A NEW FIVE-TIMES-A-YEAR SQUARE DANCE CHOREOGRAPHY NOTE SERVICE DESIGNED FOR THE CALLER WHO DOESN'T HAVE THE TIME TO CREATE HIS OWN MATERIAL FOR THE 50-BASIC PROGRAMS AND THE 75-EXTENDED PROGRAMS ONLY.

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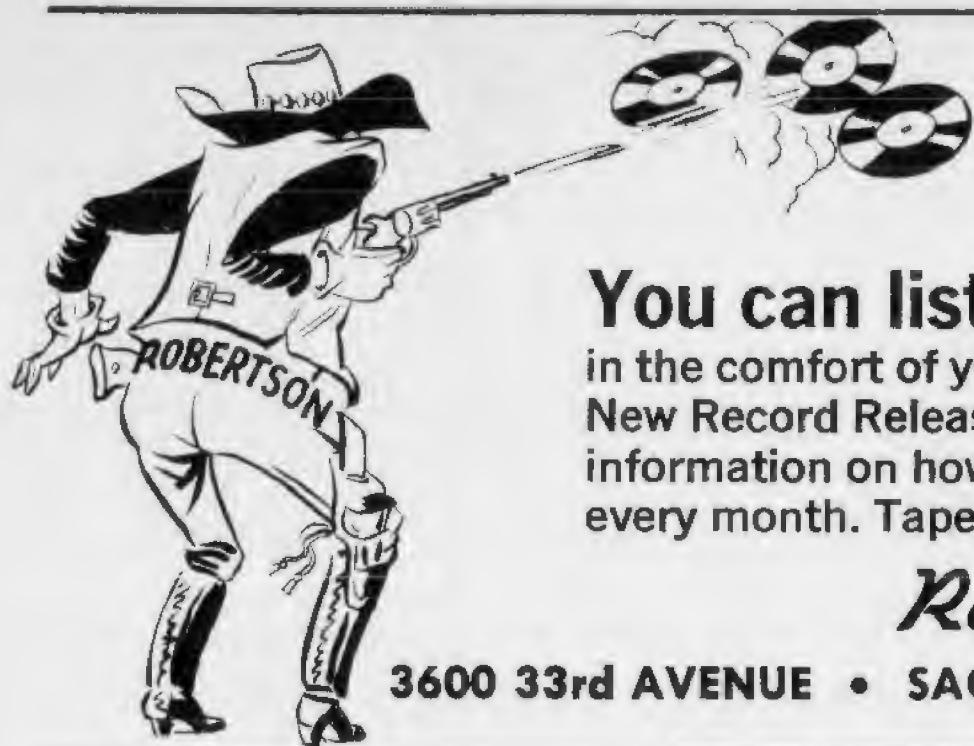
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We carry the Travel Guide section whenever we go on a trip and are always picking up extra names for future use.

Mary Jane Bush  
Kettering, Ohio

Because it costs us just as much to run a blank page as a full one, we might suggest that folks slip in an extra piece of blank paper for notes. It may not be as handy but I think we would get fewer "howls" from readers who felt we were trying to economize. We are pleased that you find the Guide so useful.

— Editor

### REMINDER \* REMINDER

Correspondents sending in news of clubs and associations or news on upcoming square dance events are urged (a) not to forget to include the *name* of the club or association and (b) not to forget the *date* of the future event. Please make sure the item is complete in every detail.

### LANDMARK FOR SQUARE DANCE HALL

During the past summer Paul and Amy Volk of Scotia, N.Y. became involved in a three-family purchase of a landmark at Caroga Lake,

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## NEW RELEASES

ST - 127 "ONE MORE TIME WITH FEELING"

Caller: Jack Livingston

ST - 128 "SUNSHINE BLUES"

Caller: Danny Robinson



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## NEW ROUND

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By Ted & Lois Mack

3435 MAGNOLIA, KNOXVILLE, TENNESSEE 37914

New York. Being square dancers, the Volks immediately thought of bringing back a big, beautiful dance hall overlooking the lake and introducing Western Style square dancing there. In two very short weeks they had hired Ken Anderson to call on August 8 and had spread the word among square dancers about what they were doing. They opened with a buffet dinner and closed with a very happy 18 sets. The first dance was followed by three more, with spectators lining the hall to watch the dancing fun. Plans for next summer are

well under way.

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### LONDON BRIDGE IS OPENING UP— OPENING UP, ETC.

Blue Water Swingers of Lake Havasu, Arizona, are hoping to present a big Square Dance Festival with both English and Amer-

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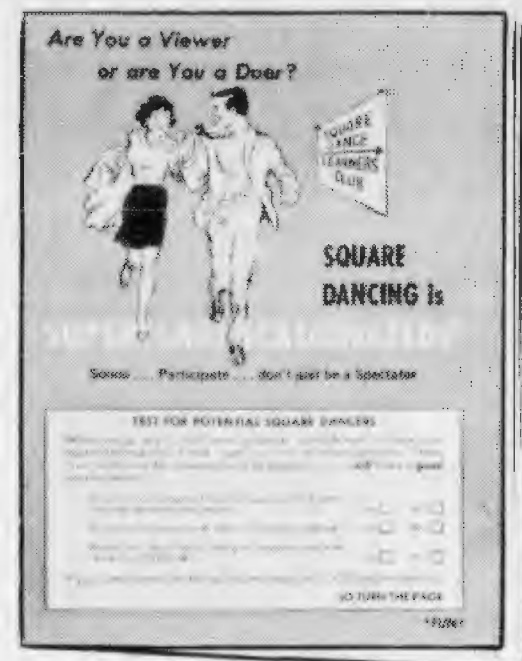
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ican callers in conjunction with the opening of London Bridge across the Colorado in Arizona in the fall or early winter of 1971-72. The date is very tentative due to construction delays. Recently Ron Vizard of Nottingham, England, paid a visit to the area and made many new friends for calling, English style. The Arizona dancers are eager to be in touch with both American and English callers who would like to participate in this function. One of the attractions for the event will be the opportunity to dance *on* London Bridge, which is

not falling down but opening up. Write Paul Ames, Box 2211, Lake Havasu, Ariz.

## ROUNDS IN NEW JERSEY

The Delaware Valley Round Dance Teachers evaluated the "most-used" rounds for the period June-September and came up with the following: One of Those Songs, Birth of the Blues, It Had to be You, It All Depends on You, Hot Lips and Folsom Prison Blues and Pillow Talk tied in the sixth position. Ed and Ann Bodine of Camden prepare this information.

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## SINGING CALLS

**AFTER THEY'VE SEEN PAREE** — Scope 538  
Key: A Flat      Tempo: 127      Range: HC  
Caller: Dick Waibel      LC

**Synopsis:** (Figure) Heads (sides) promenade halfway — square thru — do sa do — slide thru — right and left thru — square thru — trade by — allemande — do sa do — swing corner — promenade (Middle Break) Four ladies chain — circle — allemande — alamo style — swing thru — turn thru — allemande — weave — do sa do — promenade.

**Comment:** A contemporary dance to a busy version of an old standard tune.

Rating: ☆☆

**ANYBODY GOING TO SAN ANTONE**  
Windsor 4950

Key: E Flat and F      Tempo: 123      Range: HD  
Caller: Nate Bliss      LB

**Synopsis:** (Break) Sides face grand square — allemande — weave — swing — promenade

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.



(Figure) Heads (sides) promenade halfway — half square thru — circle to a line — spin the top — right and left grand — swing — promenade.

**Comment:** A good tune and a standard dance routine. Dance is arranged so that lots of lyrics from original song can be used. A good chance for good singers to show their style. Rating: ☆☆

**NOTHING COULD BE FINER — Jay-Bar-Kay 113\***

Key: B Flat      Tempo: 126      Range: HC  
 Caller: Ken Anderson      LB

**Synopsis:** Complete call printed in Workshop.

**Comment:** A good four beat tune and excellent music. The standard dance pattern is long and goes thru four times with no breaks.

Rating: ☆☆☆+

**WOLVERTON MOUNTAIN — Top 25216**

Key: C      Tempo: 124      Range: HB  
 Caller: Dick Leger      LC

**Synopsis:** (Break) Allemande — allemande thar — shoot star full turn — corner right pull by — allemande — weave — do sa do — promenade (Figure) Heads (sides) promenade halfway — ladies chain — sides right and left thru — circle eight — swing corner — allemande — promenade.

**Comment:** An extremely well done dance for use in classes and any groups where easy and directional material is needed. Music is good and call well metered. Rating: ☆☆☆+

**TALK ABOUT GOOD TIMES — Red Boot 113**

Key: G      Tempo: 127      Range: HC  
 Caller: Bob Vinyard      LC

**Synopsis:** (Break) Ladies chain — rollaway — circle — rollaway — circle — allemande —

### CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey as tabulated in mid-November.

#### SINGING CALLS

Mary Ann	Kalox 1107
Long Lonesome Highway	Wagon Wheel 309
That's a No No	Windsor 4937
Rain Drops Keep Fallin'	Jay Bar Kay 107

With two tieing for Fifth place

Man Around The House	Hi-Hat 395
New World In The Morning	Wagon Wheel 209

#### ROUND DANCES

Cheatin' Heart	Hi-Hat 874
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High Society	Hi-Hat 877
A Bit Of Heaven	MacGregor 5013
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weave — do sa do — promenade (Figure)  
Heads (sides) square thru — do sa do —  
slide thru — right and left thru — cross  
trail — allemande — weave — do sa do  
— promenade.

**Comment:** Well played music with a strong country jazz flavor but there is practically no lead on this music so callers will have to know the tune. Dance routines are standard.

Rating: ☆+

## YOUR SWEET LOVE — MacGregor 2077

Key: Three      Tempo: 120      Range: HE  
Caller: Allan Stewart      LA

**Synopsis:** (Break) Ladies promenade — box the gnat — do sa do — men star left — turn thru — allemande — weave — do sa do — promenade (Figure) Head (side) ladies chain — heads promenade halfway — sides (heads) square thru — do sa do — swing thru — girls circulate — swing — promenade.

**Comment:** Very well played music and a good tune. Recorded in three different keys but this gives the record a much wider range than most. A good contemporary dance pattern. Tempo is quite slow.

Rating: ☆☆

## DIAMOND BAR QUADRILLE — Windsor 4951\*

Key: C      Tempo: 122      Range: HC  
Caller: John Shallow      LC

**Synopsis:** Complete call printed in Workshop.

**Comment:** This is a quadrille and is cued and not sung. It will offer an excellent change of pace.

Rating: ☆☆+

## NOBODY KNOWS BUT ME — Longhorn 184

Key: B Flat      Tempo: 124      Range: HD  
Caller: Bill Peters      LF

**Synopsis:** (Break) Circle — reverse single file — girls backtrack — box the gnat — pull by — allemande — weave — promenade (Figure) Head (side) ladies chain — heads square thru — triple swing thru — turn thru — allemande — pass one — promenade.

**Comment:** Excellent tune and music with a four beat blues flavor. Dance is quite

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danceable. Slightly towards the high side but good singers will have no problem.

Rating: ☆☆☆+

**HEART OVER MIND — Kalox 1110**

Key: F      Tempo: 122      Range: HC  
LE

Caller: Gary Shoemake

Synopsis: (Break) Allemande — alamo style — swing thru — swing thru — partner right — allemande — weave — do sa do — promenade (Figure) Ladies chain — circle — heads (sides) pass thru — separate — round one to a line — pass thru — wheel and deal — turn thru — star thru — promenade.

Comment: A good instrumental and a standard routine.      Rating: ☆☆☆

**WHAT'S WRONG THIS TIME BABY — MacGregor 2076**

Key: Three      Tempo: 133      Range: HC  
LA

Caller: Allen Tipton

Synopsis: (Break) Circle — do sa do corner — seesaw partner — circle — allemande — weave — promenade (Figure) Heads (sides) lead right circle to a line — slide thru — do sa do — square thru three quarters — allemande — do sa do — swing corner — promenade.

Comment: A good danceable instrumental and a standard dance routine.      Rating: ☆☆☆

**SNOWBIRD — Hi-Hat 397\***

Key: B Flat      Tempo: 126      Range: HB  
LB

Caller: Ernie Kinney

Synopsis: Complete call printed in Workshop.

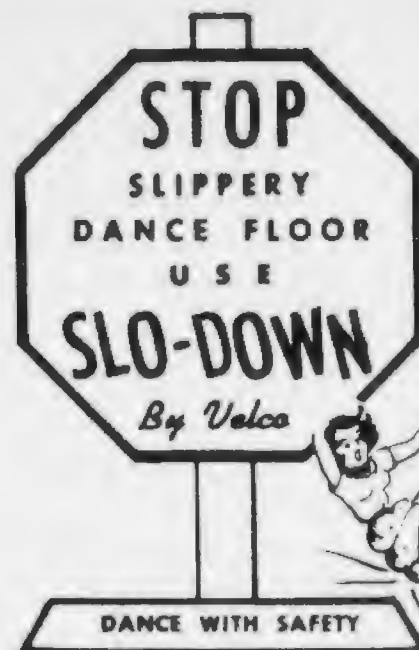
Comment: Good danceable music to a contemporary tune and a smooth dance routine.      Rating: ☆☆☆+

**THERE'S A GREAT BIG BEAUTIFUL TOMORROW Windsor 4949**

Key: C      Tempo: 127      Range: HD  
LF

Caller: Marv Lindner

Synopsis: (Break) Circle — allemande — do sa do — men star left — star promenade — back out — circle — allemande — promenade — (Figure) Heads (sides) square



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left — same two right and left thru — dive  
thru — square thru three quarters — swing  
corner — promenade.

**Comment:** Music is quite danceable and the  
dance patterns are well timed and  
contemporary.

Rating: ☆☆

### AVERAGE PEOPLE — Jay-Bar-Kay 114

Key: D Flat and E Flat Tempo: 126 Range: HC

Caller: Phil Adams

Synopsis: (Break) Circle — allemande —

allemande thar — shoot star full around —  
corner box the gnat — do sa do — weave  
— do sa do — promenade (Figure) Heads

(sides) promenade halfway — square thru —  
right and left thru — dive thru — pass thru  
— spin chain thru — box the gnat — right  
and left thru — dive thru — pass thru —  
square thru three quarters — swing  
corner — promenade.

**Comment:** Danceable music and a well timed  
workable figure.

Rating: ☆☆

### LOVERS SONG — MacGregor 2075\*

Key: G and A Flat Tempo: 121 Range: HC

Caller: Kenny McNabb

LB

Synopsis: Complete call printed in Workshop.

**Comment:** An excellent tune and good music.  
Although the tempo is slow the dance is



W. W. PHILLIPPE

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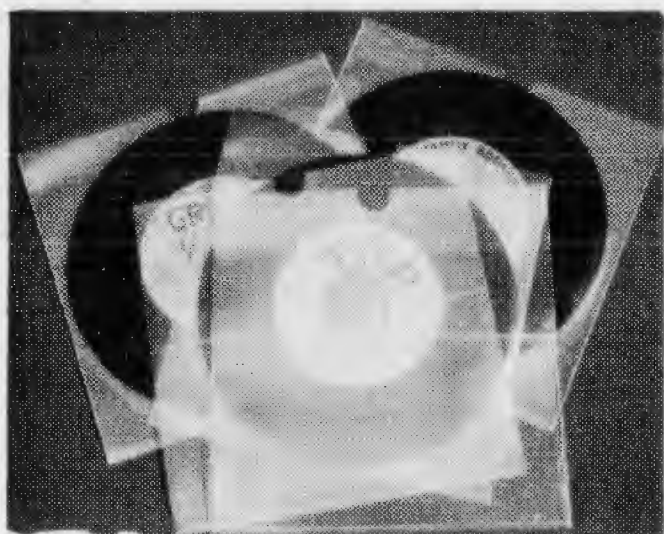
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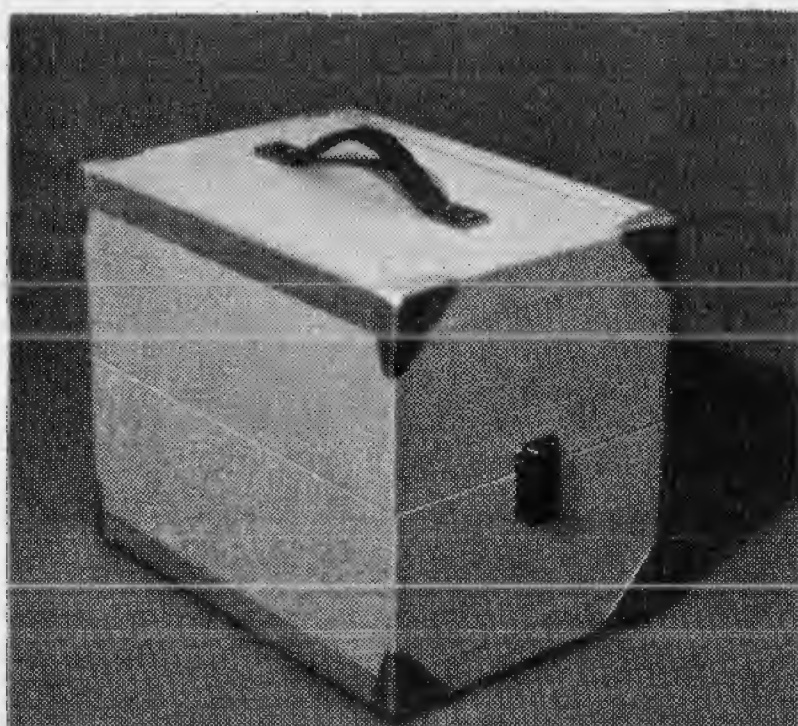
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close timed and moves right along.

Rating: ☆☆☆

played music to a strong four beat blues tune.

Rating: ☆☆☆

**DOWN AND OUT — Windsor 4952**

Key: C

Tempo: 127

Range: HC

Caller: Bill Martin

LC

**Synopsis:** (Break) Allemande — do sa do — promenade single file — men backtrack two times — star thru — circle — allemande — promenade (Figure) Heads (sides) square thru — do sa do — ocean wave — eight circulate — right and left thru — dive thru — pass thru — square thru three quarters — corner swing — promenade.

**Comment:** A good standard dance to well

**HOW SWEET IT IS — MacGregor 2078**

Key: B Flat

Tempo: 129

Range: HC

Caller: Al and Nell Eblen

LB

**Synopsis:** (Break) Ladies chain — rollaway — circle — rollaway — circle — allemande — weave — do sa do — promenade (Figure) Heads (sides) slide thru — pass thru — sashay thru — wheel and deal — dive thru — pass thru — swing thru — boys trade — swing corner — allemande — weave — promenade.

**Comment:** A good country tune and a

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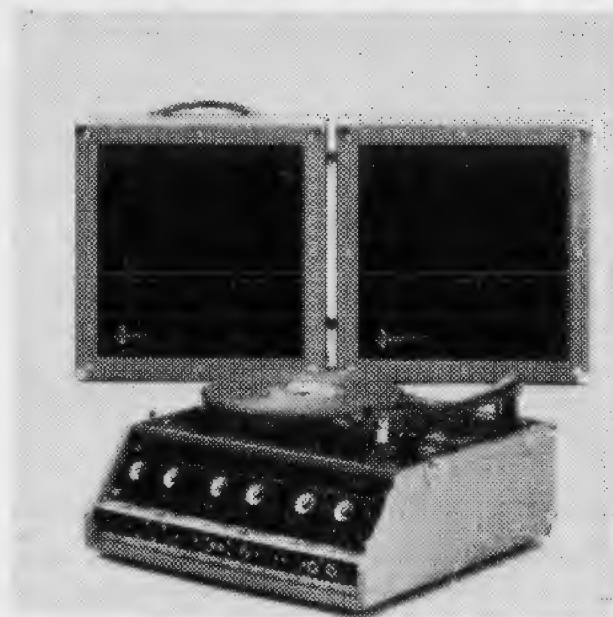
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Key: D

Tempo: 129

Music: Russal's Men — Violin, Banjo, Bass, Drums

**ROCKIN' HORSE — Flip side Revere's Ride**

Key: D

Tempo: 130

Music: Russal's Men — Violin, Guitar, Bass, Drums

Comment: Well played traditional style fiddle lead hoedowns with a good swinging rhythm.

Rating: ☆☆☆

**HOEDOWN MEDLEY - A — MacGregor 2073**

Key: C

Tempo: 133

Music: Frank Messina — Accordion, Saxophone, Bass, Piano, Guitar, Drums

**HOEDOWN MEDLEY - B — Flip side Hoedown Medley - A.**

Key: G and F

Tempo: 122

Music: Frank Messina — Accordion, Trumpet, Piano, Drums, Bass, Banjo

Comment: Side A is a medley of "Bill Bailey," "Old Joe Clark" and "Ida Red." Side B is a medley of "Milord" and "Marchin' Saints." Music is well played and has good drive but melody of tunes is strong.

**ROUND DANCES**

**MISTY RAIN — Grenn 15009**

Choreographer: Buzz Glass

Comment: Music is slow tempo and strong beat. Dance is sixteen measures and very easy

**CLAP HAPPY — (Flip side Misty Rain)**

Choreographers: Jack and Helen Todd

Comment: Lively music and a very easy novelty mixer.

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Choreographers: Joe and Glad Tridico

Comment: Well played Dixieland music of an

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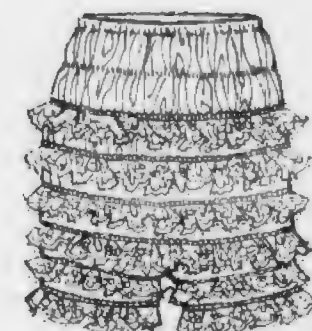
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**HOBOS HOLIDAY — (Flip side Baby Face)**

**Choreographers:** Harve and Marge Tetzlaff

**Comment:** A very easy gimmick two-step routine  
 and good danceable music. Twelve of the  
 twenty eight measures are repeats.

**(WHERE ARE THE DANCERS?)**

*continued from page 14)*

anybody in town. And he does, for maybe a  
 year—at the most two years. By the end of  
 that time he has burned himself out like a

meteor and we see him on our dance floors no  
 more. It's a very difficult thing to slow such a  
 person down long enough to caution him on  
 the probable consequences of hyper-dancing.  
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 extend the dancing life of such an enthusiast  
 by hitting him hard and often with the time-  
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in Marina, Calif., have thoughtfully listed the number of the hall in the telephone book, under "Taw Twirlers," for the benefit of baby sitters and like interested parties.

### SQUARE DANCERS DAFFODIL

The square dancers and horticulturists can both take note that now there is a daffodil named Square Dancer. The story was carried on the wire services last July and the description goes like this: This is another version of the split cup form of daffodil (split the ring?). The segments are beautifully ruffled and fluted



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(like square dance petticoats?), almost hiding the broad-petaled perianth (no comment) which measures more than 4 inches across.

The color of Square Dancer is vivid—a deep buttercup yellow (yes, a favorite for square dance dresses) — and the glowing blossoms face outward for extra show (pretty side out).

*continued from page 15)*

promenade, where the two dancers have changed places through a half sashay or back-track, etc. Here, too, the same rule holds.

All of this proves one thing; sometimes the

# Faulkner's

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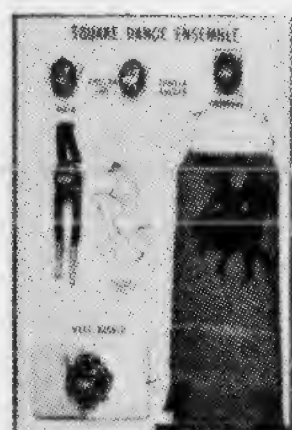
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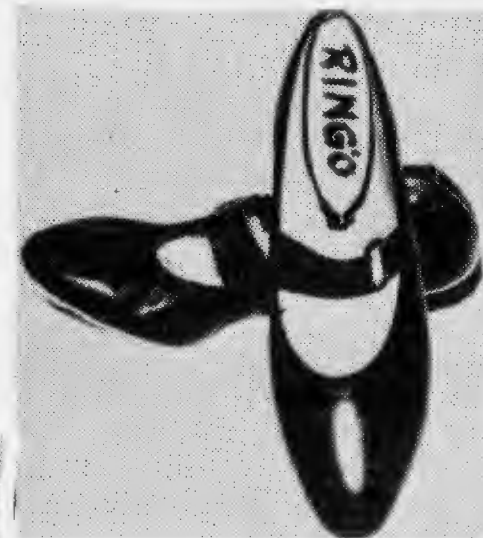


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simplest movements (the waist swing, the allemande left and here a wheel around,—movements that have been with us a long time—tend to give us the most trouble.

NOTE: During 1970 "Guide To Better Dancing" has taken a close look at the Arm Swing (Jan.), Waist Swing (Feb.), Box the Gnat (Mar.), Box Star position (Apr.), Courtesy Turn (May), Do Sa Do (June), Promenade position (July), Hands in a Circle (Aug.), Bow and Curtsy (Sep.), Backtrack and Wheel Around (Oct.), and Ocean Wave

—and Balance (Nov.). During 1971 more of the *little* movements that are often *big* problems will be taken apart so that we can have a closer look. Thanks to those of you who have contributed your suggestions for movements to get the treatment. If you have any suggestions concerning material for this section that you'd like to see covered, by all means send them in.

## SINGING CALL SELECTIONS

As of September 26 the Square Dance Platter Parade, Inc. in Denver, Colo. rated the

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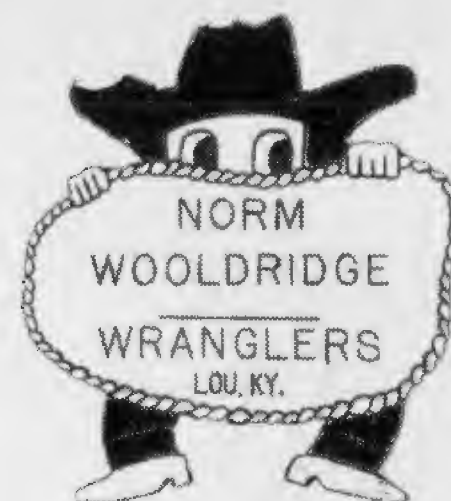


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following as outstanding singing calls: Diamond Bar Quadrille on Windsor; After They've Seen Paree on Scope; Banjo's Back in Town on Top. For hoedowns they liked Rockin' Horse on the Top label.

The B & R Dancers of Phoenix, Ariz. made their September ratings in the following order: There's a Great Big Beautiful Tomorrow on Windsor; Man Around the House on Hi Hat; Pistol Packin' Mama on Lore; Java on Grenn; Mama Tried on Kalox; Average People on Jay Bar Kay; Banjo's Back in Town on Top.

## NEW REFERENCE BOOK FOR SQUARE DANCERS

The Denver Area Square Dance Council has recently published a book entitled "Fun and Friendship, The Square Dancers Reference", Editors Bob and Norma Rohloff. The book sells for \$2.00 per copy, \$1.00 per copy in quantities of 25 or more.

The first four hundred copies were given free to all dancers attending the Council's Fun and Friendship Frolic, and at the present time the book is being presented to those attending

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square dance classes about halfway through their lessons. Editors Bob and Norma feel that their best investment is in the new people and they hope to show those new to the activity how wide the world of square dancing is, and how great is the opportunity to make friends with this hobby.

## AUSTRALIAN DANCE NIGHTS FEATURE NOVEL IDEA

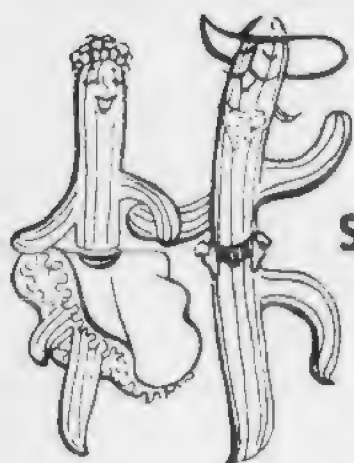
*By Dr. Ivor C. Burge—Brisbane, Australia*

**W**HENEVER I START A NIGHT'S PROGRAMME of square dancing I am reminded of all of the folks who have contributed to my being able to conduct such a night.

There are, of course, the technicians who produce the P.A.; the gramophone recording companies; the fine orchestras and those who are responsible for the orchestration. I am especially strongly reminded of those who are responsible for the choreography. Accordingly, in order to draw the attention of my dancers to the contribution these choreographers have made, I am devoting some of my club nights to featuring these people by using all singing calls composed by them.

We have already had a Chip Hendrickson night. Chip's dances are very popular with my members, especially with Jim Edwards, club president for two years. When our dancers arrived they found a notice—"Jim & Chip" Night—and this brought smiles because they immediately associated it with "fish and chip" night—chips being "french fries."

Recently we had a Ruth Stillion night where Pussycat, Mary Anne, Pickle Up A Doodle, etc., were featured. These nights have been tremendously successful and will be followed



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by similar ones featuring calls by Chuck Raley, Bob Van Antwerp, Earl Johnston and Dick Leger.

Next term I shall have 122 first year Physical Education students taking a basic course in square dancing. And with our club membership now totaling 103, it can be seen that square dancing here is going very well indeed. Some of the new people, too, will undoubtedly be enjoying the Choreographers Nights in the future.

Perhaps other clubs will wish to pattern an occasional dance night after our idea.

About the Author: Dr. Burge is with the University of Queensland in Brisbane, Australia and for many years has been exceptionally active with the square dance activity, as well as an enthusiastic square dancer on his own.

**(ROUND THE WORLD,**

*continued from page 35)*

Feb. 6, 1971 at Furnace Creek. They also sponsor a 5th Saturday dance, when that day occurs, at the First Baptist Church, Las Vegas. Some of the active local callers are Gene Ree-

ley, Bob Lyons, Ron Sowash, A. B. Cooper and Rodger Brodeur. — *Jules Benbow*

**Australia**

Jim White, long a leader in the square dance activities of Australia, will enter the matrimonial state on December 19. He and his wife Nell plan to build a home on the North Shore in Sydney. Altho' Nell is not a square dancer and pre-nuptial activities have precluded doing anything about this fact, she will doubtless be intrigued enough to join this activity, with so dedicated a square dancer as her husband. Best to them.

**Texas**

Othie Upton is President of the Lubbock Area Square and Round Dance Federation, with Harmon Wilson, Vice-Pres.; Margarete Wilson as Secy. and Avilene Kirk as Treas.

Plans are shaping up for the 9th Annual Square and Round Dance Festival to be held at the Hemisfair Convention Center in San Antonio on June 5, 1971. There will be space for campers and dancing in 100% air-conditioned comfort is definitely promised. Write Bob Parker, 4222 Algruth Dr., San Antonio,

**SQUARE DANCERS**

**ENCYCLOPEDIA**

This booklet is the product of my own survey of the past 10 years. It's purpose is to give callers and dancers the answers to their problems with movements, terms, rules, and the differences in some movements. The purpose of the survey has been for standardization and taken through phone calls, letters, and from talking to dancers and callers in various sections. I have printed everything pertaining to square dancers not to encourage the use of so many movements but only to allow dancers a rapid reference to them. The booklet contains the following.

The booklet is my hobby and is the product of countless hours of search and check out. In hopes that it will add to the pleasure of all square dancers I am holding the price at \$3.50 postpaid. For booklets and supplements write to BILL BURLESON, 2565 FOX AVE., S.E. MINERVA, OHIO 44657.

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On March 5-6, 1971, the Lubbock Area Square and Round Dance Federation will host the 10th Annual Conclave of the Texas State Federation of Square and Round Dancers. Meetings, a banquet, the Friday night dance and after parties will be held at KoKo Palace, with the Saturday night dance at Fair Park Coliseum, Marshall Flippo calling. Write Othie Upton, 2826 63rd St., Lubbock, Texas 79413.

### British Columbia

Newly-elected officers of the Lower Fraser Valley Caller Teachers Assn. are: A. Banzan-son, Pres.; L. New, Vice-Pres.; V. A. Pallot, Secy.-Treas.; A. Harper, Social Convener and T. Lewis, Reporter.

### Ontario

Swing and Whirl Club of St. Catharines celebrated its 10th anniversary with a potluck supper, dancing and an entertainment program. The affair was attended not only by the newest graduates into the square dance world but three of the original five couples instrumental in starting the club were present. Orphie Easson has been teacher and caller for

the group over the ten-year-period.

— King Young

### Japan

The Hakata Hoedowners really put their feet in motion on 22 July when they gave a performance on Japanese TV. This was the second time for the Hoedowners to have this experience. They shared the program with several young Japanese women discussing mini-skirts! Hakata Hoedowners may be contacted at Box 7605, APO San Francisco 96502.

— Bobby Lockeby

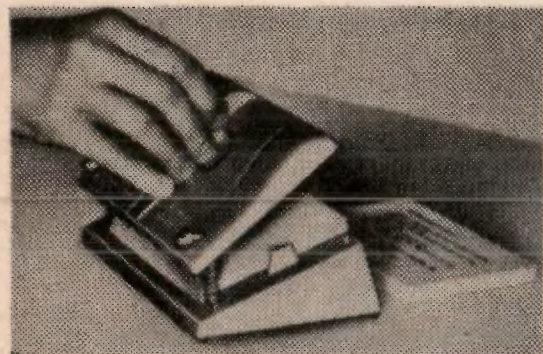
### Hawaii

Ed and Mary Susans are busy people. In addition to full-time jobs and the Chairmanship of next year's Aloha State Convention on February 5-7, they have just been elected president of Pali Twirlers and teach a round dance class.

The bi-monthly State Federation Dance was hosted 12 Sept. by the Y Square Wheelers, which club dances in the Armed Forces YMCA near Waikiki every Monday night and is a favorite of visiting mainland dancers.

— Jay Martin

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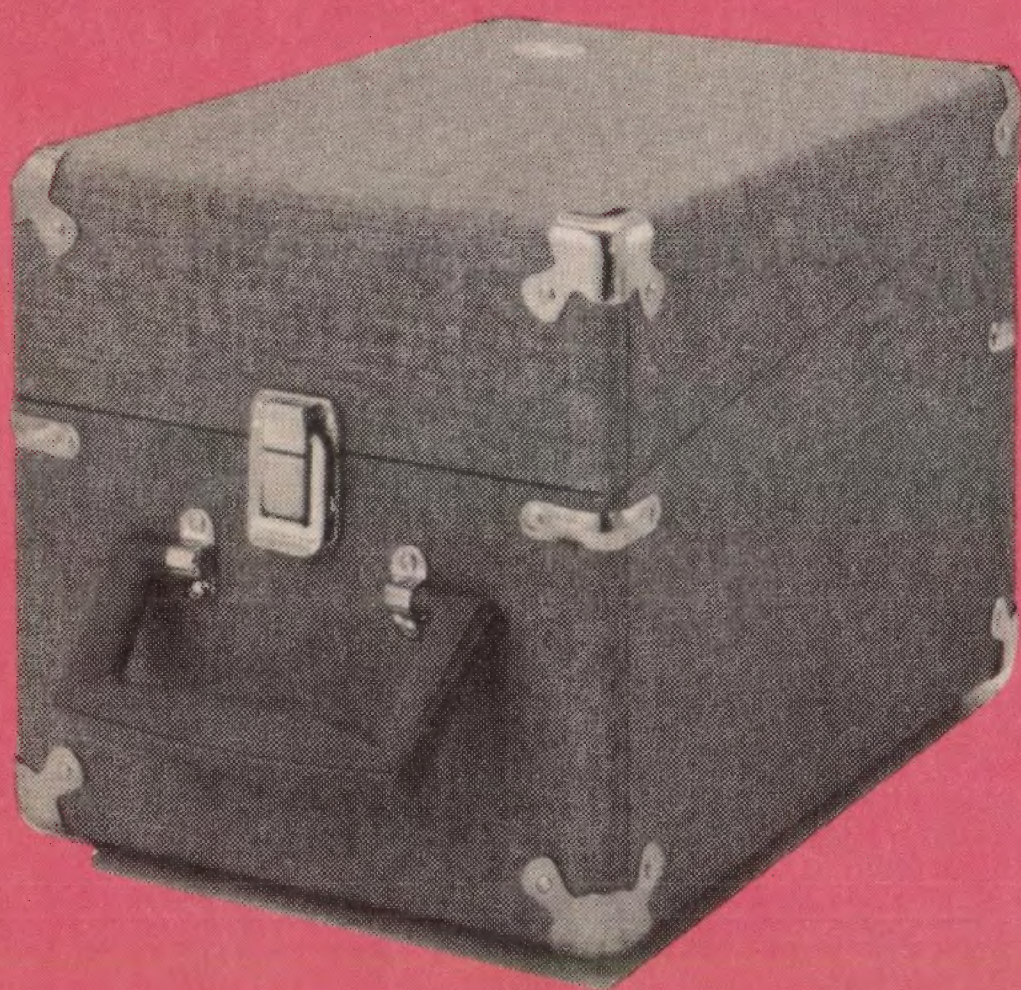
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